

BBC

# DOCTOR WHO

## 257: INTERSTITIAL - FEAST OF FEAR

by CARL ROWENS - MARTYN WAITES

Recording Script: Monday 4th and Tuesday 5th March 2019

**MOAT STUDIOS, LADBROKE GROVE**

### CAST OF CHARACTERS

<b>THE DOCTOR</b>	PETER DAVISON
<b>NYSSA</b>	SARAH SUTTON
<b>TEGAN JOVANKA</b>	JANET FIELDING
<b>MARC</b>	GEORGE WATKINS
<b>KALU / THE ULTIMATE / PRISONER 1</b>	TBC (4th March)
<b>THE SPAE WIFE / VILLAGER / ROISIN</b>	TBC (4th March)
<b>BRIANNA</b>	TBC (4th March)
<b>ARMSTRONG</b>	TBC (4th March)
<b>LORCAN / ROPER / PRISONER 2</b>	TBC (4th March)
<b>JENNINGS / CAVEMAN</b>	TBC (5th March)
<b>SHANNON</b>	TBC (5th March)

### ADDITIONAL

**WILDTRACKS:** Audience Members, Dead Souls

**PRODUCER/DIRECTOR:** SCOTT HANDCOCK

**SCRIPT EDITOR:** GUY ADAMS

**EXECUTIVE PRODUCERS:** NICHOLAS BRIGGS & JASON HAIGH-ELLERY

BIG FINISH PRODUCTIONS LTD © 2019

**1: INT TARDIS – MARC'S ROOM**

FX. TARDIS ATMOSPHERE.

**MARC**

(SIGHS, LONG AND DEEP. RESTLESS, TRYING TO BE COMFORTABLE)

FX. KNOCK ON DOOR

**MARC**

Ummm... hello?

FX. DOOR OPENS, NYSSA ENTERS.

**NYSSA**

Hello Marc.

FX. MARC GETS UP FROM THE FLOOR, GATHERING HIS BEDDING.

**MARC**

I'm sorry, my Lady Nyssa, I –

**NYSSA**

Did you sleep on the floor last night?

**MARC**

Yes. I'm sorry. But that bed, it's so big. And soft. And... I couldn't relax. So, I lay on the floor and slept a few hours. (BEAT) Well, I tried.

**NYSSA**

I... (DOESN'T QUITE KNOW WHAT TO SAY) I hope you find it easier to get settled in soon. It must be quite a shock.

**MARC**

It's lovely. Yes. Very nice. Bright. Just a bit...

**NYSSA**

Unlike anything you've ever experienced before?

**MARC**

Exactly.

**NYSSA**

You do get used to it. I promise. (BEAT) I came from a place that was all dust and peace. Gardens. History. Vines and moss. Beautiful.

**MARC**

And now you live in a bright white place of impossibility.

**NYSSA**

That is rarely at peace. Yes. (BEAT) Come on, let's get you up to the Control Room.

**MARC**

Why? Is there something wrong?

**NYSSA**

No. (SLIGHTLY UNDER HER BREATH) At least not yet. (LOUD ONCE MORE) But the control room, as Tegan would say, is where the fun is.

MUSIC: SEGUE

**2: INT SPACE STATION PROXIMA - LAB**

FX. A GENTLE REGULAR ELECTRONIC PFFT PULSING SOUND, A COMPUTER COUNTING DOWN. A DOOR SLIDES OPEN (FX FROM ARK IN SPACE/ REVENGE OF THE CYBERMEN IF POSS) KALU ENTERS.

**JENNINGS**

Morning, Professor.

**KALU (MOVING IN)**

Jennings. You're early today.

**JENNINGS**

I wanted to get everything ready for the test. It's a big day. I put your notebooks on your desk and have booted up the computer logs.

**KALU**

Because you wanted to impress me.

**JENNINGS**

(FLUSTERED) Umm, well, no it's not that ...

**KALU**

(LAUGHS) It's okay, I rather like being impressed. For what it's worth though, I've already contacted your post-grad course supervisor and told her how happy I am with your work. (GRINS) So you don't have to keep setting the alarm clock half an hour early.

**JENNINGS**

Thank you. Wow. Thank you.

**KALU**

Actually, once we've finished this military stuff, I'd quite like you to join me back on Riger 3. If you're interested?

**JENNINGS**

(SHOCKED) Interested?! Yes! Of course, yes! Thank you. (DREAMY) Living in the outer colony worlds, what would my parents say? They never managed to get off Terma. Thank you professor, honestly, it's such an... an... (FLOUNDERS, OVERCOME.)

**KALU**

Honour? I know (BEAT, PLAYING WITH HIM) Which is, by the way?

**JENNINGS**

I'm sorry?

**KALU**

(TEASE) Is the honour going to the Riger Colonies, or working with me.

**JENNINGS**

Trick question, Professor! Not fair! You know the answer is both!

**KALU**

Good lad. Now let's get it started up.

FX. SHE STARTS MANIPULATING SWITCHES, THE TWO OF THEM MOVING AROUND, ACTIVATING EQUIPMENT. SLOWLY THE ATMOSPHERE IN THE ROOM GROWS MORE CHARGED, EXTRA EQUIPMENT HUM AND BLEEPING.

**JENNINGS**

This is it, Professor. The big moment.

**KALU**

Bearing in mind what we're using as ammunition here, your choice of words seems curiously appropriate. (BEAT) Computer, begin recording.

FX. A BLEEP FROM THE COMPUTER.

**KALU**

This is Professor Kalu of the TNC Development Program. We have entered the final stages of checking and rechecking. (BEAT) Today we make history, today we try and create a Chronon Bomb. (BEAT) Pause recording.

FX. A BLEEP FROM THE COMPUTER.

**KALU**

Did that sound as terrifying to you as it did to me?

MUSIC: SEGUE.

**3: INT TARDIS – CONTROL ROOM**

FX. TARDIS HUM. INNER DOOR OPENS.

**DOCTOR**

Ah, Marc. There you are! I hope you slept well.

**MARC**

Not really. But thank you. I'm sure I will get used to this...  
(DOESN'T KNOW WHAT WORD TO USE)... temple.

**TEGAN**

(SCOFFS) It's the TARDIS. It's certainly not a temple.

**DOCTOR**

Strictly speaking it's a Type 40 TT Capsule, Mark Three version. But we just think of it as home.

**MARC**

Yes, Master.

**DOCTOR**

Please - don't call me that. For so many reasons...

FX. THE CLOISTER BELL CLANGS

**DOCTOR**

Oh no...

FX. A WHOOSH OF NOISE AND WE HEAR THE LAST COUPLE OF LINES RUN  
BACKWARDS

**(DOCTOR)**  
*Oh no...*

*FX. THE CLOISTER BELL CLANGS*

**DOCTOR**

*Strictly speaking it's a Type 40 TT Capsule, Mark Three  
version. But we just think of it as home.)*

FX. WHOOSH! BACK TO NORMAL BUT WITH THE CLOISTER BELL STILL  
RINGING.

**TEGAN**

What was that?

FX. THE DOCTOR STARTS RUNNING AROUND THE CONSOLE, PRESSING  
SWITCHES.

**DOCTOR**

(MANIC BUTTON PRESSING ACTING) One thing about Tegan you need to remember, Marc. She really likes asking questions knowing I don't know the answer.

(BEAT)

**MARC**

But what was that?

MUSIC: SEGUE.

**4: INT SPACE STATION PROXIMA - LAB**

FX. AN ALARM, THEN IT CUTS OFF.

**JENNINGS**

I read a momentary power surge. That can't be right. Chronon energy is inert.

**KALU**

Oh, it's never inert, Jennings, never. Dormant sometimes, but it's always doing something. It reflects time, so it's always moving forward.

**JENNINGS**

And the Bomb?

**KALU**

We push on. If this weapon is going to work for Earth Centre, it's going to work for me first.

**JENNINGS**

You want the weapon?

**KALU**

Heavens, no, a little side project of mine, using the material we're creating to power the bomb. I just want a single molecule of time. A seed. Something that represents... interstitial time.

**JENNINGS**

That's a theoretical impossibility. If time forever moves as you say, then capturing a molecule frozen between "now" and "now" is ludicrous.

**KALU**

Isn't that what science is all about? Proving old theories to be outmoded, outdated. Wrong even?

**JENNINGS**

I suppose so...

**KALU**

Whilst working on the bomb, I began to realise we can separate out a part of it. I call it the Chronon Seed. A single beat of interstitial time. (BEAT) Pass me my notebook will you? I want to write this down rather than record it in the official logs. (CONSPIRATORIALLY, SMILING) That way, no one can blame us if it goes wrong.



**JENNINGS**

Professor, I'm not sure...

**KALU**

Come on, chop chop.

**JENNINGS**

(SIGHS)

FX. HE MOVES A FEW PACES, PICKS UP A NOTEBOOK AND HANDS IT TO HER.

**JENNINGS**

There you are. Dead tree to mark the occasion. I'm not sure whether to be in awe of how much that must have cost you, or terrified at the lengths you must have gone to importing it.

**KALU**

If something's worth doing, it's worth doing right.

FX. SHE OPENS THE NOTEBOOK, STARTS TO WRITE.

**KALU**

(WITH A SMILE) And don't worry, if security forces come calling I'll tell them you never saw it. (ALL BUSINESS AGAIN) Now, focus on that computer. Punch the code, Jennings. Punch. That. Code!

FX. TAP OF COMPUTER KEYS

**JENNINGS**

Done. (BEAT) Nothing's happening –

FX. SAME AS IN THE TARDIS, A WHOOSH OF SOUND THEN THE SCENE PLAYS BACKWARDS.

(**KALU**

*(WITH A SMILE) And don't worry, if security forces come calling I'll tell them you never saw it. (ALL BUSINESS AGAIN) Now, focus on that computer. Punch the code, Jennings. Punch. That. Code!*

FX. TAP OF COMPUTER KEYS

**JENNINGS**

*Done. (BEAT) Nothing's happening –*

FX. THEN CUT OFF ABRUPTLY. A BEAT OF SILENCE. TOTAL SILENCE.

**5: INT TARDIS – CONTROL ROOM**

FX. TARDIS HUM

**DOCTOR**

Well whatever that was, it's passed.

**MARC**

Perhaps it's my fault.

**NYSSA**

Why'd you think that?

**MARC**

Maybe your TARDIS is only meant to carry the three of you to the stars?

(BEAT)

**TEGAN**

(QUIETLY, THINKING OF ADRIC) It's taken four of us before, don't worry.

**DOCTOR**

So, now we're safe, we should go and investigate what actually caused that time disruption.

FX. MOVES SLIGHTLY OFF, WORKING THE CONSOLE AWAY FROM THEM.

**MARC**

The what?

**TEGAN**

(SOTTO, JUST TO MARC) Anytime anything goes wrong with the TARDIS, the Doctor gives it a fancy name and puts the word "time" in front of it.

**MARC**

(SOTTO) I ... see

**TEGAN**

(SOTTO) I'm sure you don't, but it doesn't matter. Any second now he'll hit the console in frustration.

FX. THE DOCTOR HITS THE CONSOLE.

**DOCTOR** (SLIGHTLY OFF)

Come on! Meet me halfway!

**TEGAN**

(SOTTO) See?

**NYSSA**

Doctor, calm down. The TARDIS is landing.

FX. LANDING CHIME

**NYSSA**

I wonder where we are.

**MARC**

You mean...? You don't know?

**TEGAN**

Another thing you'll need to get used to. We never know.

**DOCTOR**

(STEELY) Thank you Tegan. Your faith is always touching.

FX. TARDIS DOORS OPREN

**DOCTOR**

Shall we explore?

FX. CUT TO OUTSIDE.

**6: INT SPACE STATION PROXIMA - LAB**

FX. SILENCE, THE MACHINERY ISN'T WORKING ANYMORE. A DEAD, ECHOEY SOUND TO EVERYTHING. BEAT, THEN THE TARDIS DOOR OPENS.

**DOCTOR**

Well it seems to have emanated from... oh.

**MARC**

Doctor?

**DOCTOR**

It's a beacon.

**MARC**

You set it alright?

**DOCTOR**

Same principle, more sophisticated. This must be around the early 30<sup>th</sup> century. Ish.

**MARC**

The what?

**DOCTOR**

Probably best to accept what I say, it'll make your life far easier.

**MARC**

(STUNG) I... I'm sorry.

(BEAT)

**DOCTOR**

No, I'm sorry. That was rude of me. I'm just a bit – Why does it sound so wrong here?

**MARC**

Does it? I can't hear anything.

**DOCTOR**

Precisely, the whole place is, well, dead. (BEAT, THEN IMPATIENT) Where have Nyssa and Tegan got to?

**MARC**

They were right behind us a second ago...

**7: INT TARDIS CONTROL ROOM**

FX. TARDIS HUM. NYSSA MOVING AROUND THE CONSOLE.

**NYSSA**

The Doctor didn't check atmospherics, or radiation or –

**TEGAN**

Never mind that now, we'd better catch up or they'll have wandered off and fallen into a fire pit or been eaten by cannibals or something.

FX. TARDIS DOOR – WHICH THEN REVERSES, THEN GOES FORWARD AGAIN

**TEGAN**

Nyssa!

**NYSSA**

Tegan are you all right?

**TEGAN**

Didn't you see that?

**NYSSA**

I felt... something odd, yes. What did you see?

**TEGAN**

For a second, just a second, everything went weird. Like there were two TARDISES, one... one laid over the other but slightly... off. Out of synch.

**NYSSA**

That's certainly odd.

**TEGAN**

(DISMISSING IT) It was probably nothing, maybe I'm just tired. I'm not staying in here while the Doctor and Marc explore.

**NYSSA**

Are you sure you are all right?

**TEGAN**

Yeah. Yeah, I'm fine. (BRIGHT AND BREEZY) Come on.

FX. THEY MOVE TO THE DOORS, WE CUT TO OUTSIDE.

**8: INT SPACE STATION PROXIMA – LAB**

FX. SAME DEAT ATMOS. TARDIS DOORS OPEN. NYSSA AND TEGAN EXIT, START MOVING AROUND.

**NYSSA**

Doctor?

**TEGAN**

They're not here.

**NYSSA**

Doors closed to whatever's outside this room. They can't have gone far. (BEAT) Wonder where we are.

**TEGAN (SLIGHTLY OFF)**

In a laboratory by the look of it. Nothing's working though.

FX. CLOSER, NYSSA TAPPING ON A BUTTON, JUST FEELING FOR SIGNS OF LIFE.

**NYSSA**

No. That's odd. You'd think a computer or something would be active. Those screens are on. Sophisticated too. Wonder when this is.

**TEGAN (MOVING BACK OVER TO NYSSA)**

Early thirtieth century.

**NYSSA**

That's very clever. How'd you work that out?

**TEGAN**

It's written on this wall plaque thing. (READS) Earth Centre Space Station Proxima, permanently moored in the Centaur Belt. Officially active as of 29<sup>th</sup> July 2978. "Our faith in the stars."

FX. UNDER THE END OF THE ABOVE, NYSSA MOVES OVER TO A COMPUTER NEARBY. TRIES TAPPING ON THE KEYBOARD.

**NYSSA (SLIGHTLY OFF)**

All this computer equipment has burned out.

FX. TEGAN PICKS UP THE NOTEBOOK, FLICKS THROUGH IT, MOVES OVER TO NYSSA.

**TEGAN**

There's some notes here, the book's scorched but look...  
Something about a 'Chronon Seed'. I'm guessing that's nothing  
to do with plants.

**NYSSA**

Shh, listen...

FX. SOMETHING IS MOVING IN THE CORRIDOR OUTSIDE. SHUFFLING  
ALONG. IT STOPS.

**CAVEMAN** (FAINT, THROUGH THE DOOR)

Someone in lab. How get there?

**TEGAN**

(SOTTO) It's coming from outside. Behind that door marked  
Transom, whatever that means.

FX. SUDDENLY THE CAVEMAN BEATS ON THE DOOR.

**CAVEMAN** (OUTSIDE)

(FRUSTRATED ROAR)

**TEGAN**

Let's hope they can't get in.

**NYSSA**

They might have seen the Doctor or Marc.

**TEGAN**

Yeah. And they might have eaten them!

**9: INT SPACE STATION PROXIMA - LAB**

FX. THE DOCTOR AND MARK EXPLORING THE ROOM.

**MARC**

Doctor, what is a Centaur Belt? Are Centaurs real in this future of yours?

**DOCTOR**

It's a poetic name mankind gave to a range of celestial bodies with irregular orbits which occupy the outer solar system and... and... and you have no idea what I just said, have you?

**MARC**

Not a word. But I really love seeing your enthusiasm for it. You are a man of science as my master was a man of letters. I see the same passions in your eyes.

**DOCTOR**

Yes well, I'm not your "master". I'm just a ...

**MARC**

Friend?

**DOCTOR**

(CLEARLY AWKWARD) I suppose so. (BEAT) Now then, we should get out of this lab, go explore. Find the people running this place.

**MARC**

Doctor, there are some notes here. The paper is burned but I can see it says... no, I can't quite understand that.

**DOCTOR**

"Chronon Seed Day 23". Interesting.

**MARC**

Are they growing fruits, or vegetables?

**DOCTOR**

Nothing so healthy.

FX. HE MOVES TOWARDS THE DOOR. MARC FOLLOWING.

**DOCTOR**

This is clearly the door to the Transom. Let's use it.

FX. THEY DRAW TO A SUDDEN HALT



**DOCTOR**

Ah... Should have opened as we approached.

**MARC**

Perhaps it's locked. Let me...

FX. MARC MOVES FORWARD.

**DOCTOR**

(ALARMED) No, Marc, don't touch –

FX. THE METAL DOOR SLIDES NOISLY OPEN. AS IF IT'S NOT USED TO BEING MANUALLY PUSHED.

**DOCTOR**

(CALM AGAIN) ... it. Oh.

**MARC**

I think it was just stuck. (EXCITED) I like how it goes into the wall rather than just opening outward.

**DOCTOR**

It's just a door.

**MARC**

But it went sideways. That's... incredible.

**DOCTOR**

If a sliding door impresses you, I can't wait for you to see what's on the other side.

FX. THEY STEP OUTSIDE, WE CUT TO THE TRANSOM.

**10: INT SPACE STATION PROXIMA – TRANSOM**

FX. CORRIDOR AS PER THE STATION IN ARK IN SPACE/REVENGE OF THE CYBERMEN. THE DOCTOR AND MARC WALK A FEW PACES, THEN MARC STOPS.

**MARC**

(GASPS) Doctor!

**DOCTOR** (SLIGHTLY OFF)

I knew you'd like it.

FX. HE MOVES BACK.

**MARC**

I can see... I can see the stars. Look. The stars are below us not in the heavens.

**DOCTOR**

That's because we are in "the heavens". That's outer space, through inches thick plexiglass. This is the beacon's transom area. It encircles the whole space station.

**MARC**

Can I touch it? Is it safe?

**DOCTOR**

Of course.

FX. MARC GOES DOWN ONTO HIS KNEES ON THE FLOOR, TAPS THE PLEXIGLASS.

**MARC**

(AWED) I feel like I can almost touch the stars. (BEAT) Sorry, I am being foolish.

FX. HE STANDS BACK UP.

**DOCTOR**

Not at all. You're adjusting to all this very well. Considering.

**MARC**

Gods and Minotaurs... You didn't seem too fazed by the legends brought to life –

**DOCTOR**

Not my first Minotaur

**MARC**

- so I have determined that I shan't be fazed either. That said, look at the stars! They are...

**DOCTOR**

Close?

**MARC**

Beautiful. Doctor, thank you. For bringing me to see all this. It is... so... (CAN'T THINK OF A BETTER WORD) beautiful.

**DOCTOR**

Well, just avoid getting eaten by vicious space monsters.

**MARC**

Yes Doctor.

FX. FOOTSTEPS ON METAL FLOORING AS THEY WALK WAY. LET THEM GO THEN:

**MARC (OFF)**

Do you meet a lot of "vicious space monsters"?

FX. SUDDENLY FROM VERY CLOSE IN THE LISTENER'S EAR:

**THE ULTIMATE**

So very different. One is human, one far more so. Could these be the ones... (BEAT) The ones I must destroy?

MUSIC: SEGUE.

**11: INT SPACE STATION PROXIMA - LAB**

FX. NYSSA AND TEGAN MOVING CAUTIOUSLY TO THE TRANSOM DOOR.

**TEGAN**

(SOTTO) I wonder how the door opens. From in here or out there?

**NYSSA**

(SOTTO) I think they've gone. (BEAT) We can't stay here.

**TEGAN**

I was afraid you were going to say that.

FX. NYSSA MOVES ACROSS THE ROOM.

**NYSSA (OFF)**

There's this.

FX. TEGAN MOVES TO JOIN HER.

**TEGAN**

Emergency Exit. Always encouraging. Anything hiding behind this one d'you think?

BEAT

**NYSSA**

Doesn't sound like it. Shall we try?

**TEGAN**

Why not? What's the worst that can happen?

FX. THE DUO PUSH THE DOOR SIDEWAYS.

**NYSSA**

(EFFORT) I think it's meant to open automatically.

**TEGAN**

(EFFORT) Not much seems to be working here, does it?

FX. THE DOOR IS FULLY OPEN.

**NYSSA**

It's dark through there.

**TEGAN**

It's a space station. Provided it's not an open airlock, I reckon we're pretty safe. Guttural moaning monsters aside.

FX. THEY MOVE INTO THE CORRIDOR

MUSIC: SEGUE.

**12: INT SPACE STATION PROXIMA – SOLAR STACKS**

FX. A DOOR BEING PULLED OPEN. ENERGY HUMS AND PULSES.

**DOCTOR**

See, a conventional door, just for you.

**MARC**

Where is this?

**DOCTOR**

The Solar Stacks. Renewable energy to power their station.  
(SIGHS) It's odd.

**MARC**

What is? Energy?

**DOCTOR**

There's been no sign of anybody. No people, no things, just a big sterile space station hanging in space. Maybe it's been evacuated. (HE SNIFFS) I can't smell decay or disease so hopefully we've not been wandering around a plague zone. (SLIGHT CONCERN) I wonder what's holding up Nyssa and Tegan.

FX. MARC STARTS TO MOVE.

**MARC**

Shall I go back and—

**DOCTOR**

(INTERRUPTING) Marc. Stand very still.

FX. MARC STOPS.

**MARC**

Why?

**DOCTOR**

(ON EDGE) We're not alone.

**MARC**

But you said there were no - [people]

**DOCTOR**

Not people. Not exactly. It's something else.

**MARC**

(ALERT) Where?

**DOCTOR**

I can't see them. I just... feel it. We're being watched. From somewhere...

**MARC**

That doesn't sound good.

**DOCTOR**

It probably isn't. Question is, where exactly is it?

**MARC**

Better question might be what exactly is it?

**DOCTOR**

I'm rather hoping both answers will manifest at the same time...

**13: INT SPACE STATION PROXIMA – EMERGENCY EXIT AREA**

FX. NYSSA AND TEGAN MOVING THROUGH A NARROW ESCAPE CORRIDOR, IT'S THE MIRROR OF THE TRANSOM, AN ALTERNATIVE ROUTE.

**TEGAN**

This place feels wrong..

**NYSSA**

It's an emergency passage, barely used, dark and dusty, we're hardly seeing the place at its best.

**TEGAN**

That's not what I meant. The weirdness in the TARDIS and then this place, that noise in the corridor, the abandoned lab..

**NYSSA**

There may be a reason we were dragged here. The notebook referred to a Chronon seed. Chronons are time particles. If the people in that lab were experimenting with time it could be that we were caught in some kind of.. I don't know, shockwave?

**TEGAN**

A shockwave that killed the people doing the experiments? That's horrible.

**NYSSA**

It's only a guess.

FX. GROWL OF THE CAVEMAN, BEHIND THEM IN THE PASSAGE.

**CAVEMAN**

(GROWL)

**NYSSA**

Oh.

**TEGAN**

That was coming from behind us.

**NYSSA**

And not that far behind us.

FX. TEGAN MOVING AHEAD.

**TEGAN (SLIGHTLY OFF)**

We can get out through this door. Think Nyssa. Where would the Doctor go?



FX. NYSSA JOINS TEGAN AT THE DOOR.

**NYSSA**

Where the most trouble is?

**TEGAN**

Right now I reckon that's here.

FX. ANOTHER GROWL, CLOSER THIS TIME.

**CAVEMAN**

(GROWL)

**TEGAN**

(IMPATIENT) Got anywhere else in mind?

**NYSSA**

The centre of the station. The Solar Stacks?

**TEGAN**

The what?

**NYSSA**

I'll tell you on the way.

FX. ANOTHER GROWL, CLOSER. THEY SHOVE OPEN THE DOOR.

**CAVEMAN**

(GROWL)

**TEGAN & NYSSA**

(EFFORT OF OPENING THE DOOR)

**NYSSA**

Run?

**TEGAN**

Run!

FX. THEY DASH THROUGH THE DOOR, THE CAVEMAN RUNNING TOWARDS US.

**CAVEMAN**

(GROWL)

MUSIC: SEGUE.

**14: INT SPACE STATION PROXIMA – SOLAR STACKS**

**DOCTOR**

I can feel it approaching...

**MARC**

I can't see anyone.

**DOCTOR**

There's something – Owww!!

**MARC**

Doctor?

**DOCTOR**

(PAINED) It's... fascinating. It's travelling along chronon waves. It's like it's using the physical strands of the web of time to get here... and as a Time Lord that... hurts...

**MARC**

I'm sorry...

**DOCTOR**

I can sense it, Marc, on the tip of my mind...

FX. A WHOOSH, NOT DISSIMILAR TO THE SOUND WE HEARD IN THE TARDIS. THEN, A SOUND OF SHIMMERING ENERGY, SIMILAR TO THAT HEARD DURING THE APPEARANCES OF CHRONOS (CF. THE TIME MONSTER)

**THE ULTIMATE**

I was right. You must be stopped. (BEAT) Hello, Time Lord.

**DOCTOR**

Ahh, there you are. Who are you?

**MARC**

What is she?

**DOCTOR**

By the look of it, a being made of pure energy. No solid shape, no permanent form... how interesting.

**MARC**

(GOBSMACKED) So... so beautiful.

**THE ULTIMATE**

You will not stop me attaining evolutionary perfection. Ultimate existence. You. Shall. Not!

FX. SHIMMERING ENERGY FLARES INTO ANOTHER WHOOSH AND IS GONE

(BEAT)

**MARC**

(SHOCKED) It... she's gone.

**DOCTOR**

But not before managing to threaten us. (SIGHS) Marc, welcome aboard.

MUSIC: SEGUE.

**15: INT SPACE STATION PROXIMA – TRANSOM**

FX. NYSSA & TEGAN BELTING DOWN THE TRANSOM FLOOR

**TEGAN**

(EFFORT OF RUNNING) It's right behind us

**NYSSA**

(EFFORT OF RUNNING) Whatever "it" is!

**CAVEMAN (OFF)**

(EFFORT OF RUNNING) Stop! Stop!

FX. SUDDENLY THE CAVEMAN STOPS DEAD, BREATHING HARD. TEGAN AND NYSSA STOP TOO.

**NYSSA**

Why are we stopping?

**TEGAN**

Look at it. It's almost human.

**NYSSA**

I've never seen a human like that before.

**TEGAN**

I have. In books. Back at school. Mrs Lennard's class. I'm trying to think what they called it. Really early man, not Neanderthals, before them...

**NYSSA**

Can we focus on that... thing? Please!

**TEGAN**

Yes, but it's stopped too! It's not chasing us. Why? (CLICKS HER FINGERS SUDDENLY REMEMBERING) Homo habilis! I'm sure that's what Mrs Lennard called them. The start of mankind...

**NYSSA**

Your ancestors looked like that?

**TEGAN**

Didn't yours?

**NYSSA**

(ALMOST AFFRONTED) No! (BEAT) Not that I was ever taught, anyway...

**CAVEMAN**

Please. No run!

**TEGAN**

It's trying to speak. To us...

**NYSSA**

It hasn't actually attacked us. We just assumed it was going to. Maybe... Maybe we should talk back to it...

MUSIC: SEGUE.

**16: INT SPACE STATION PROXIMA – TRANSOM**

FX. MARC AND THE DOCTOR WALKING ALONG QUICKLY.

**MARC**

Who were they do you think?

**DOCTOR**

No idea. Something else to worry about.

**MARC**

Where are we going?

**DOCTOR**

Back to the lab.

**MARC**

Hopefully Tegan and Nyssa will be there.

**DOCTOR**

I hope so too. But –

**MARC:**

You think something's wrong, don't you?

**DOCTOR**

They were literally right behind us... If we walked into the aftermath of someone experimenting with chronon energy like that notebook suggested...

**MARC**

Chronon energy... you said that's something to do with time. And there was that strange event inside the TARDIS...

**DOCTOR**

Yes. If there was residual chronon energy in the atmosphere of that lab, and that's what the TARDIS homed in on...

**MARC**

Could it hurt us?

**DOCTOR**

I don't think so, the energy had dissipated quite a lot, but there may have been enough to separate us.

**MARC**

I don't understand.

**DOCTOR**

You and I stepped out first, and disturbed any chronon energy floating around. Nyssa and Tegan were a few seconds behind.. to us. But the chronon energy may have held them up far longer. And they'd never know.

**MARC**

You mean they are a few seconds behind us in time.

**DOCTOR**

You catch on quickly, yes. Except times a capricious thing – it may be seconds. Or minutes. Or hours. Or..

**MARC**

Or days? Can they ever catch us up?

**DOCTOR**

I don't know. I think we need to find a way to leave them a message.

**17: INT SPACE STATION PROXIMA – TRANSOM**

**TEGAN**

(CAUTIOUS)

**CAVEMAN**

Please. Back Lab. Talk!

**NYSSA**

It's gesturing backwards. Back the way we came!

**CAVEMAN**

Yes. Back lab!

**TEGAN**

He wants us to go back?

**NYSSA**

I think we should push forward. See if the Doctor is in the solar stacks. With all the power there we may be able to find a way to jump time forward a bit.

**TEGAN**

Do what?

**NYSSA**

I think we got separated in time – all that Chronon Energy mixed with the TARDIS itself.

**TEGAN**

You think that they're ahead of us. In time?

**NYSSA**

It's a theory.

**TEGAN**

I don't like your theory.

**CAVEMAN**

She right. Back. Lab.

**TEGAN**

Going back might be sensible. Get to the TARDIS and wait for the Doctor. You know it's where he'll head for to try and find us.

**NYSSA**

I suppose...



**CAVEMAN**  
TAR-DIS...

(BEAT)

**NYSSA**  
Did he just say what I thought he said?

**18: INT SPACE STATION PROXIMA – TRANSOM**

FX. THE DOCTOR AND MARC STRIDING ALONG.

**DOCTOR**

There must be a way of leaving them a message. Let them know we are safe.

FX. SHIMMERING ENERGY BUILDS AGAIN

**MARC**

Er, Doctor... The woman of light is back.

**THE ULTIMATE**

Go back to the Solar Stacks!

**DOCTOR**

Not today thank you. Heading back to my ship. In the laboratory. But thank you anyway.

**THE ULTIMATE**

I command you!

**DOCTOR**

Well, that's terribly interesting, but my friend and I are still going the other way.

FX. SHIMMERING ENERGY FLARES AND SHE VANISHES.

**MARC**

I don't think she likes being argued with.

**DOCTOR**

Let's hope she doesn't run into Tegan...

**19: INT SPACE STATION PROXIMA – TRANSOM**

FX. TEGAN AND NYSSA WALKING ALONG, THE CAVEMAN LUMBERING ALONG AHEAD OF THEM.

**CAVEMAN**

Come! Come! Back lab!

**TEGAN**

That's what we are doing!

**NYSSA**

I hope this is the right decision.

**CAVEMAN**

Thank. You.

**TEGAN**

He certainly seems to think so.

FX. A STRANGE PULSATING, REMINISCENT OF THE SHIMMERING WHEN THE ULTIMATE APPEARS BUT RAWER, ANGRIER.

**NYSSA**

Tegan look, behind us.

**TEGAN**

(CALLING AHEAD) Hang on! (BEAT) Shimmering. Like a heat haze. What is it? We didn't just walk through that, did we?

**NYSSA**

No, I don't think so. I think it just appeared.

FX. THEY BEGIN TO MOVE TOWARDS IT, THE NOISE INCREASING.

**CAVEMAN**

(PANICKED) No! Back. Lab.

FX. HE STARTS SHUFFLING BACK.

**TEGAN**

There's something in the haze, see it?

**NYSSA:**

Something... or someone?

FX. WE USE THE SOUND OF THE PULSATING TO CROSS TO THE DOCTOR AND MARC.

**20: INT SPACE STATION PROXIMA – TRANSOM**

**MARC**

It's like when you look at things in the distance, on a hot day...

**DOCTOR**

Marc! I think that's Nyssa!

**MARC**

(SPOTTING) And there's Tegan. And... someone else...

**TEGAN**

(DISTORTED BY TIME WAVES) Doctor!

**DOCTOR**

Tegan! Are you all right? Nyssa?

**NYSSA**

(DISTORTED BY TIME WAVES) Doctor we can barely see or hear you properly.

**DOCTOR**

It's a time breach of some kind. Our proximity must be causing a chronon particle bleed. (SHOUTING) Are you all right?

**NYSSA**

(DISTORTED BY TIME WAVES) I can't really hear you. I think this must be some kind of time rent. Probably caused by leaking chronon energy – it's everywhere on the station, Doctor.

**MARC:**

That thing, Doctor! Coming up behind them!

**CAVEMAN:**

(DISTORTED) No! No!

**DOCTOR**

Nyssa! Behind you!

**CAVEMAN**

(UTTERLY DISTORTED BY TIME WAVE)  
Come. Back. Away. Not safe. (ROARS)

**NYSSA**

(DISTORTED BY TIME WAVES) Tegan! Move!

**TEGAN**

(DISTORTED BY TIME WAVES) Oh my (God!)

FX. THE SAME WHOOSHING THAT AFFECTED THE TARDIS IN SC 3

**NYSSA**

(DISTORTED BY TIME WAVES) Tegan! Tegan, where are you? Doctor, what's -

FX. SHE'S GONE. THE PULSATING CUTS OFF TOO.

**MARC**

They're gone. Doctor! They're gone!

**DOCTOR:**

I know, Marc, I know.

FX. SHIMMER AS THE ULTIMATE RETURNS

**THE ULTIMATE**

The breach is sealed. You cannot get back to them now.

**DOCTOR**

What have you done with them?

**THE ULTIMATE**

I have done nothing. Time is your enemy here.

FX. SHIMMER CUTS OUT

**DOCTOR**

Blast! Now she's gone too.

**MARC**

Doctor...

**DOCTOR**

What is it?

**MARC**

There. Where Tegan was standing. What is that?

**DOCTOR**

I don't know (CROUCHES DOWN) I think it... oh no. Marc, this is protoplasm. The basic form of human life from billions of years ago. When that creature grabbed Tegan... I think it reverted her. To that.

**MUSIC: CRASH IN TITLES.**

**EPISODE TWO**

**21: INT SPACE STATION PROXIMA - TRANSON**

[REPRISE

**MARC**

*Doctor...*

**DOCTOR**

*What is it?*

**MARC**

*There. Where Tegan was standing. What is that?*

**DOCTOR**

*I don't know (CROUCHES DOWN) I think it... oh no. Marc, this is protoplasm. The basic form of human life from billions of years ago. When that creature grabbed Tegan... I think it reverted her. To that.*

REPRISE ENDS.]

**MARC**

Let's go back to the TARDIS. Make it go back in time, stop this ever happening.

**DOCTOR**

Time travel has laws and there are good reasons for them. Time is like a river. It flows forward, constantly. You cannot make it go back the way it was, it changes with each movement, with each wave or ripple. But it can never go backwards. And nor can we.

**MARC**

But that's... that's not fair. It's not right.

**DOCTOR**

(QUIETLY) You're not the first person to say that.

**22: INT. NOWHERE PLACE.**

FX. WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD. SLIGHT ECHO ON VOICES, VERY SUBTLE. TEGAN WALKS ALONG, HER FOOTSTEPS SOUND LIKE THEY'RE CRUNCHING INTO GRIT, ECHOING AND DISTORTING, JUST LIKE THE WIND.

**TEGAN**

Hello? Anyone there? (UNDER HER BREATH) Anything for that matter... Look at this place, empty, dead... (SHIVERS, THEN SHOUTS AGAIN, LOUDER THIS TIME.) Hello!

FX. JENNINGS IS SUDDENLY RIGHT THERE.

**JENNINGS**

Hello.

**TEGAN**

(SLIGHT SHOCK) And where the heck did you spring from? Not a lot of places to hide here.

**JENNINGS**

Not a lot of anything. It's... deceptive... We're Nowhere. Everywhere. "When are we?" now that's the real question...

**TEGAN**

Okay. When are we?

**JENNINGS**

Nowhen. Everywhen.

**TEGAN**

Some help you are.

**JENNINGS**

You are caught in a small fraction of interstitial time that touches every other aspect of interstitial time past, present and future. Call it... limbo if you like.

**TEGAN**

That's nice.

**JENNINGS**

I was with you in the station.

**TEGAN**

(SARCASTIC, DEFENSIVE) Oh yeah? I didn't see you.

**JENNINGS**

We talked. I looked a little more... primitive.

**TEGAN**

You're the caveman?

**JENNINGS**

I apologise if I scared you and your friend.

**TEGAN**

Nyssa! Where is she?

**JENNINGS**

Still on Proxima.

**TEGAN**

She's OK?

**JENNINGS**

None of us are that. I should introduce myself properly...  
Christopher Jennings. I caused all this. (BEAT) Sorry.



**23: INT SPACE STATION PROXIMA – TRANSON**

FX. THE DOCTOR AND MARC WALKING QUICKLY.

**MARC**

You don't seem too upset that Tegan is dead.

FX. THE DOCTOR STOPS SUDDENLY, MARC FOLLOWING SUIT.

**DOCTOR**

If she is. If.

**MARC**

But you said—

**DOCTOR**

(INTERRUPTING) That protoplasm we saw wasn't enough to be her. Look... I might be being naïve, I might be fooling myself but there's a chance that she's still alive and until we know for sure... (LEAVES IT HANGING)

**MARC**

We hope for the best.

**DOCTOR**

I suppose.

**MARC**

Is this your life? Our life now? Constant danger and possible death? Hoping for the best just so that we can keep going?

FX. STARTS WALKING AGAIN.

**DOCTOR**

(CHANGING SUBJECT, TRYING TO CONVINCING HIMSELF MORE THAN ANYONE ELSE) The protoplasm could have just been a fragment, like a physical echo. Yes. A side-effect of Chronon shift... If I could have actually touched it, I'd know for sure.

**MARC**

So, what do we do now?

**DOCTOR**

I still think we need to get back to the lab. Everything started there — and that shimmering apparition wanted us as far away from it as possible.

**MARC**

So you take that as a sure sign we do exactly the opposite of what she wanted?

**DOCTOR**

Yes I think so. Don't you?

**MARC**

Yes. She was very beautiful, but clearly not our friend.

**DOCTOR**

Cicero once said something about beauty being something we only perceive in the imagination.

**MARC**

I wish he could have seen all this, the stars, the shimmering visions, all of this.

**DOCTOR**

Well, you have to see it all on his behalf. Consider that your... mission if you like? Now, let's get back to the lab. And the TARDIS. And hopefully some answers.

**24: NOWHERE PLACE**

WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD.  
SLIGHT ECHO ON VOICES, VERY SUBTLE.

**TEGAN**

You caused all this? How?

**JENNINGS**

Professor Kalu and I were conducting an experiment on Proxima. They'd taken everyone else off the station so we could work in privacy. For our safety. (BEAT) We were making a new kind of bomb for Earth Centre.

**TEGAN**

(SARCASTIC) Because the old bombs just weren't enough...

**JENNINGS**

This was a Chronon bomb. A weapon capable of erasing Earth Centre's enemies from history itself. Professor Kalu had spent a lifetime researching Chronon science, she was convinced we'd succeeded. Then she got... greedy... tried to push the experiment further and... and...

**TEGAN**

(IMPATIENT) And?

**JENNINGS**

It went wrong. So wrong. You saw what happened to me, back on Proxima. Erased from history? Not quite.

FX. WHOOSHING SOUND.

**CAVEMAN**

Just living it.

FX. WHOOSHING

**JENNINGS**

Here I can be myself, but there...

**TEGAN**

Don't expect sympathy from me! You were building something to destroy thousands, millions of people!

**JENNINGS**

I know, and I worry that we still have. Unless you help me.

**TEGAN**

Me? I'm no scientist. You need the Doctor. Or Nyssa.

**JENNINGS**

The Doctor wouldn't understand my... reasons.

**TEGAN**

And I would? (SUDDEN THOUGHT) This Professor Kalu. Where is he?

FX. WHOOSHING SOUND.

**KALU**

She is behind you.

**25: INT SPACE STATION PROXIMA – TRANSOM/LAB**

FX. NYSSA IS WALKING.

**NYSSA**

Think. Logically. Calmly. Scientifically (BEAT) That can't really have been protoplasm. (BEAT) At least, not enough... a by-product not a complete reversion. Yes! If we are dealing with chronon energy displacement... then relocating Tegan to another time line could cause surplus temporal matter, a trace of her temporal potential left behind... I hope.

FX. SHE STOPS, PUSHES OPEN THE DOOR TO THE LAB.

**NYSSA**

(EFFORT OF PUSHING OPEN THE DOOR)

FX. SHE ENTERS THE LAB, WE FOLLOW.

**NYSSA**

Back where we started. Come on Nyssa, this is a laboratory. This is where you're at home.

FX. MOVES OVER TO A COMPUTER STARTS TAPPING.

**NYSSA**

Nothing. (BEAT) Wait... notebook, handwritten notes. So there must be a pen somewhere. And if there's a pen... I can work!

MUSIC: SEGUE.

**26: INT SPACE STATION PROXIMA – TRANSOM/LAB**

FX. MARC AND THE DOCTOR ARRIVING AT THE LAB.

**DOCTOR**

Give me a hand with the door.

FX. THEY DRAG IT OPEN.

**DOCTOR & MARC**

(EFFORT NOISES)

FX. THEY STEP INTO THE LAB

**MARC**

Doctor! On the wall!

**DOCTOR**

Where? I can't see... oh.

FX. THEY BOTH STEP CLOSER.

**MARC**

What is it?

**DOCTOR**

Something that's quite literally catching up with us in time.  
Give it a couple of seconds more and it'll be completely  
solid.

**MARC**

It's just squiggles.

**DOCTOR**

(GENTLY, ENCOURAGING) Focus.

**MARC**

Yes! Words. Written in Latin.

**DOCTOR**

It's not you know.

**MARC**

It is! Of course it is! I can read it! "Doctor, I think I  
understand some of what is going on here..."

CROSS TO.

**27: INT SPACE STATION PROXIMA – LAB**

FX. SCRITCH SCRATCH AS SHE WRITES ON THE WALL

**NYSSA**

(AS SHE WRITES) The strange "homo habilis" -- as Tegan called it -- somehow pushed her into yet another time stream. You and Marc are probably some way ahead of me. I'm going to go into the TARDIS... see if I can find a trace of chronon energy that might help locate her. Or you. Or both.

CROSS BACK.

**28: INT SPACE STATION PROXIMA – LAB**

**MARC**

(READING) "I hope this message reaches you in time. Literally. Nyssa." Oh, so that's how she spells it.

**DOCTOR**

Homo habilis. Of course! The earliest stage of modern humanity. (BEAT) And our other guest calls herself the Ultimate... Two extremes of the evolutionary spectrum? Combined with the potential power and energy of Chronon waveforms? (WORRIED) Oh dear...

**MARC**

What is it?

**DOCTOR**

Our glowing friend... If my guess is right, she could now be the most destructive force in the universe...

MUSIC: DRAMATIC SEGUE.



**29: NOWHERE PLACE**

FX. WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD. SLIGHT ECHO ON VOICES, VERY SUBTLE. KALU MOVES IN. THE SHIMMERING THAT ACCOMPANIES HER PRESENCE GETTING LOUDER.

**KALU**

Really Jennings? What did you bring her here for?

**JENNINGS**

Someone needs to make you see sense.

**KALU**

(MOCKING LAUGH) Her?! She's barely sentient by my standards.

**TEGAN**

Oi!

**JENNINGS**

(IGNORING TEGAN) Well you stopped listening to me millennia ago. Or a few moments ago, it's hard to keep track here.

**KALU**

The only thing I care about is ascension. To succeed in my mission. To attain perfection.

**TEGAN**

That's not possible.

**KALU**

Depends on your definition of perfection, surely?

**TEGAN**

(MOCKING LAUGH) I may be 'barely sentient' but even I know that perfection isn't up for negotiation! Call yourself a scientist?

**KALU**

And in science, perfection is more than possible, it's essential. It's the ultimate goal.

**TEGAN**

Unless it involves human beings, in which case it's naïve and idiotic. Who's to say what feels 'perfect' in any given moment? When I was young we took a trip to Uluru. We climbed the rock, got to the top and looked out. I thought I was on the top of the world. All you could see was beautiful red desert for miles. Nothing else. (BEAT) I thought that was perfection.

**KALU**

And for you it was.

**TEGAN**

Of course it wasn't! Travelling with the Doctor, I've seen so many other worlds and people, sights that I could never have imagined. Each one better than the last. We can only judge personal perfection when we've no more experiences to have. And then what's the point? It's not aspiration it's... it's... (TRYING TO THINK OF A WAY TO EXPRESS IT) Book-keeping!

**JENNINGS**

Professor, she's right. Whatever you're becoming. Whatever we've both become... We should stop. Now. Before we go so far, we can't go back.

**KALU**

(FURIOUS) Come back?? Why would I want to go back?

FX. SHIMMERING ENERGY BUILDS AND FLARES OUT

BEAT

**TEGAN**

Where did she go?

**JENNINGS**

Anywhere she wants. Any time she wants. She's becoming more erratic by the moment. The year. The decade. Whatever... I don't think I can stop her now...

**30: INT SPACE STATION PROXIMA - LAB**

FX. THE DOCTOR IS RUMMAGING THROUGH THE WRECKED COMPUTER EQUIPMENT.

**DOCTOR**

Some of this must still work. That there, is the main server... if I can reboot that...

FX. SHIMMERING ENERGY BUILDS AGAIN

**MARC**

Doctor! She's back.

FX. THE DOCTOR DOESN'T STOP RUMMAGING.

**DOCTOR**

Hello. Sorry, we disobeyed you, thought we'd have a look and see what it was you didn't want us to find.

FX. HE PICKS UP THE NOTEBOOK.

**DOCTOR**

I wonder if it's this?

**THE ULTIMATE**

Put that down!

**DOCTOR**

I'll take that as a yes.

FX. STARTS FLIPPING THROUGH THE PAGES.

**DOCTOR**

Just a little notebook? (SNIFFS IT) Actual paper... cost you a fortune, and a prison sentence, in this century...

**THE ULTIMATE**

You do not understand what you are angering, Time Lord. I have achieved a state of evolutionary perfection!

**DOCTOR**

You just keep telling yourself that...

**THE ULTIMATE**

I have witnessed the death of the old universe and the birth of this one! Chronons run through me like blood! I can see everything! Soon I will be able to control everything! Harness time in a way your people can only dream of!

**DOCTOR**

It's not a competition.

**THE ULTIMATE**

You would say that when confronting someone who has walked with gods and out-lived them.

**MARC**

Gods are not always as impressive as they seem. Where do you go next?

**THE ULTIMATE**

What do you mean?

**DOCTOR**

What my friend is asking, if this truly is perfection, then what else can you do. Why carry on?

**MARC**

Because it seems to me that you're not actually doing anything. You're shining a lot. You're talking a lot. But... Well, what are you actually for? What do you actually want?

**THE ULTIMATE**

(SHOUTS) Perfection!

**MARC**

I'm not sure that even means anything.

**DOCTOR**

Of course it doesn't.

**THE ULTIMATE**

You sound like Tegan Jovanka.

**MARC**

Tegan? She's alive?

**THE ULTIMATE**

My... associate has her. He thinks she will help convince me that my search for whatever lies beyond is futile.

**DOCTOR**

Tegan always was smarter than she realised. You'd do well to listen to her.

**MARC**

Beyond what? You're someone who just keeps pushing and pushing and pushing... But what are you even pushing against?

**THE ULTIMATE**

I will not be questioned! Not by you!

FX. THE DOCTOR TURNS ANOTHER PAGE OF HER NOTEBOOK.

**DOCTOR**

You took a chronon seed from your bomb, yes? You tried to manipulate interstitial time?

**THE ULTIMATE**

I did not just try, I succeeded. Now leave!

**DOCTOR**

We can't. I'm sorry. You must understand. Look at you, look at what you're becoming!

**THE ULTIMATE**

I know! It is wonderful!

**DOCTOR:**

It's insane! You can't control it! You're a human combined with a weapon, you're a cracked jug filling up with poisonous water, temporal energy, Chronon waves, more than you could ever control, more than you could ever handle..

**THE ULTIMATE**

I am evolving!

**DOCTOR**

You're a living bomb waiting to go off and tear reality to shreds. Come with us into the TARDIS, the interior exists in a state of temporal grace. It might slow down what is happening to you.

**THE ULTIMATE**

Stop my evolution? Never!

**DOCTOR**

(SIGHS) Marc... We need to hop back a few hours down our own time track, see if we can stop the experiment that created this...

**THE ULTIMATE**

I won't allow it.

**DOCTOR**

That's the point though, isn't it? For all your talk of power, right now you're unfocused, you're wild. You can't touch me or the TARDIS, both of us are so riddled with Artron energy we'd probably blow your hands off.

**MARC**

I thought we couldn't go back? Earlier, with Tegan, you said—

**DOCTOR**

I underestimated the effects of the experiment. Time is in flux here, this part of the timespace so saturated with Chronon energy that it might, just might be possible.

**THE ULTIMATE**

Doctor?

**DOCTOR**

Yes?

**THE ULTIMATE**

I may not be able to touch you or the TARDIS but that won't stop me.

FX. SUDDEN SWELLING OF THE SHIMMERING SOUND.

**MARC**

(SCREAMS)

**DOCTOR**

What are you doing! Stop!

**THE ULTIMATE**

Every bone in his body, every cell, ageing them forward, rolling them back...

**MARC**

Please! Please! (SCREAMS)

**THE ULTIMATE**

Can you imagine? The agony? Of having your essence torn forward and back through the continuum? Keelhailed through time?

**DOCTOR**

Please, leave him alone...

**MARC**

(FINAL, TERRIBLE SCREAM, CUT OFF.)

**DOCTOR**

No!

FX. THE SHIMMERING SOUND DROPS BACK TO NORMAL PITCH AGAIN AND MARC FALLS FORWARD, SHATTERING TO DUST.

**THE ULTIMATE**

Dead. Dust. Crumbling to nothing. (EXTRA FORCE) Now, do you really wish to fight me... Time Lord?

MUSIC: SEGUE.

**31: NOWHERE**

WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD.  
SLIGHT ECHO ON VOICES, VERY SUBTLE.

**JENNINGS**

(PAINED HISS)

**TEGAN**

What's happening? What's wrong?

**JENNINGS**

(PAINED) She's... she's flexing her muscles... Plugged into the web of time, part of it now... It hurts... Quick, take this.

FX. HE HANDS HER SOMETHING, IT CRACKLES.

**TEGAN**

A diamond? A noisy one at that.

**JENNINGS**

(GETTING BETTER) Not... not exactly. It is very important that only you handle it.

**TEGAN**

(CONCERNED) Why? Is it your bomb?

**JENNINGS**

It's the reason I brought you here. You've been here long enough now that some of the energies here are... in your cellular structure.

**TEGAN**

(WORRIED) You what?

**JENNING**

Don't worry, it won't hurt you. And it'll fade soon after we leave. But it means you are protected from that diamond. Anyone else touching it... they would be... dispersed them into the time vortex. Instantly.

**TEGAN**

Charming! I don't want it! Here, have it back! What am I supposed –

SUDDEN CUT TO.



**32: INT TARDIS CONTROL ROOM**

FX. TARDIS HUM. THE HUM MOMENTARILY SLOWS DOWN LIKE A RECORD PLAYING 33 NOT 45 THEN SPEEDS BACK UP TO NORMAL AS:

**TEGAN**

-- to do with it -- oh!

**NYSSA**

Tegan!

**TEGAN**

The TARDIS! Nyssa!

FX. THEY HUG

**NYSSA**

I am so glad to see you. I thought you were... Well, that you might be... [dead]

**TEGAN**

(BRUSHING THIS OFF) Me? I'm indestructible.

FX. THE WHOOSHING SOUND.

**TEGAN**

Oh no, not you again!

**CAVEMAN**

Brought. Home.

**TEGAN**

He's reverted to his caveman body.

**CAVEMAN**

Not. For. Long. Patience.

**NYSSA**

You've seen him look different?

**TEGAN**

Chris here was looking after me. In... in... Oh, it's a long story.

**CAVEMAN**

TARDIS... stabilising... me...

**NYSSA**

Look at him!

FX. THE SHIMMERING SOUND, THE CAVEMAN SHIFTING BACK TO JENNINGS. HIS VOICE CHANGING OVER THE COURSE OF THE LINE.

**CAVEMAN/JENNINGS**

Hurts... but... worth... it. (AS JENNINGS) Oh, oh that's better. Hello Nyssa.

**NYSSA**

You look... better?

**JENNINGS**

The TARDIS has amazing properties. State of temporal grace I think the Time Lords call it.

**TEGAN**

Talking of which, we still need to find the Doctor.

**JENNINGS**

He's outside.

FX. TEGAN MOVES TO THE DOOR.

**TEGAN**

Great! We should get him and –

**JENNINGS**

Different time line.

FX. TEGAN STOPS.

**JENNINGS**

He's about an hour ahead of you. (BEAT) With the Professor...

MUSIC: SEGUE.

**33: INT SPACE STATION PROXIMA – LAB**

FX. THE SHIMMERING SOUND OF THE ULTIMATE.

**DOCTOR**

(FURIOUS, COLD) Fine. Bring him back. That's your point, yes? If I do what you want you'll bring him back.

**THE ULTIMATE**

Of course.

**DOCTOR**

So do it.

FX. THE SHIMMERING INCREASES, CRUNCHING OF DRY BONES TURNING SQUISHY.

**MARC** (FADING IN)

(SCREAM, THEN BREATHLESS) Thank you... Thank you...

**THE ULTIMATE**

Don't thank me.

**MARC**

I wasn't. I was thanking him.

**DOCTOR**

I wouldn't thank me just yet, either. (BEAT) Before we go Professor... Kalu is it?

**THE ULTIMATE**

That's the name on the notebook. But I have progressed –

**DOCTOR**

(IMPATIENT) Yes, yes, yes, so you keep saying. So, you were building a Chronon bomb... but there was more to it than that, there must have been.

**THE ULTIMATE**

We, I, had harnessed interstitial time. Whilst preparing the bomb, I also created the Chronon Seed, a literal droplet of time.

**MARC**

Interstitial time?

**DOCTOR**

A powerful, theoretical space of time that exists between the beats of planck time.

**MARC**

Planck time?

**DOCTOR**

Oh, where's Nyssa when you need her? Planck time is the time it takes for light to travel. Interstitial time is so infinitesimally small that no-one can really measure it, only theorise.

**THE ULTIMATE**

Until I tried. And succeeded! I isolated a beat of that interstitial time.

FX. WE CROSS TO THE TARDIS.

**34: INT TARDIS CONTROL ROOM**

TARDIS HUM

**JENNINGS**

We tested the Professor's theory. And sent a pulse out.

**TEGAN**

We felt it in the TARDIS...

**NYSSA**

And the TARDIS's own energies, mixed with your escaping Chronon energy cancelled everything out.

**JENNINGS**

And projected Kalu and I into the very heart of the time vortex. Oh, Tegan, Nyssa it's beautiful there. We saw things... Titans and Vortisaurs... Chronovore Cherubim and even the Warp Perceptives... We saw the past, the present and the future crashing and separating.

**TEGAN**

Sounds terrifying.

**JENNINGS**

Yes, but beautiful too. And we realised that we had been swept there by, not by the actual bomb but by the Chronon Seed that she had succeeded in separating.

CROSS BACK TO.

**35: INT SPACE STATION PROXIMA – LAB****THE ULTIMATE**

I don't know how long it took to settle. It may have been seconds or millions of years, Jennings and I were created and uncreated, corporeal then no more than thought. And then... We diverged.

**DOCTOR**

You became separated?

**THE ULTIMATE**

In ideology and philosophy... Jennings always was so human, so in love with his species... as he felt the change coming upon us he fought it, determined to stay as he was. (EMPTY LAUGH) He was a little too successful, degenerating to become the earliest example of man.

**MARC**

Whereas you became this shining thing.

**THE ULTIMATE**

A melding of human physicality and the energy of the time vortex. Unique and perfect. The ultimate example of evolution.

**DOCTOR**

(TRYING TO MAKE HER SEE SENSE) But you're a scientist! You know that's not true! The universe is constantly expanding and changing. Life evolves and evolves ad infinitum. This... whatever you are, is simply what you imagine yourself to be.

**THE ULTIMATE**

Exactly! Because that's how powerful I've become, a mere thought and reality bends to conform!

**MARC**

(SOTTO) Doctor, I don't think she's really listening to you.

**DOCTOR**

(SIGH) They never do, Marc, they never do.

CROSS TO.

**36: INT TARDIS CONTROL ROOM**

FX. TARDIS HUM

**TEGAN**

And what about you? What do you want?

**JENNINGS**

(BEAT, QUIET) To go home. To pretend this never happened. But I can't.

**NYSSA**

Because you're her anchor, aren't you? The explosion... Somehow it bound the two of you together.

**JENNINGS**

Exactly. I'm stuck with her for eternity.

**TEGAN**

I'm sorry.

**JENNINGS**

But you can leave. Use the seed.

**TEGAN**

(REALISING) Oh ... That's what this thing is?

FX. SHE TAKES OUT THE OBJECT HE GAVE HER, WE HEAR IT CRACKLING.

**NYSSA**

(SHOCKED) So bright!

**JENNINGS**

It's only a minuscule fraction of the seed, as much as you could possibly bear. You could use it. Go back in time, stop our experiment ever happening.

**NYSSA**

The Doctor says he can't do that. We can't go back!

**JENNINGS**

The Chronon Seed will enable one trip. Use this fragment of it to disrupt things. It will protect you and the others with you from any ill-effects for a few moments. Then it will evaporate, caught up in the resultant time spillage like everything else. Now, wish me luck.

FX. WITH A WHOOSH, HE'S GONE.

**NYSSA**

He's gone.

**TEGAN**

And left me holding this thing. (BEAT) We need the Doctor...  
now.



**37: INT SPACE STATION PROXIMA – LAB**

**THE ULTIMATE**

Now, as per our deal, leave!

FX. THE WHOOSH OF THE CAVEMAN ARRIVING, A DEEPER SHIMMERING SOUND ACCOMPANYING ITS PRESENCE.

**MARC**

(GASPS) Doctor, look! The creature that was threatening Nyssa and Tegan.

**DOCTOR**

The professor's all too human colleague, yes.

**THE ULTIMATE**

(DISGUSTED) Ugh! Why are you here?

**CAVEMAN**

Talk. Sense. To you.

**THE ULTIMATE**

Don't touch me! Don't take me back there!

FX. THEY BOTH VANISH IN A REVERSE WHOOSH.

**MARC**

Where has he taken her?

**DOCTOR**

Anywhere but here is good! Come on, into the TARDIS!

FX. THEY RUN TOWARDS IT.

MUSIC: SEGUE.

**38: NOWHERE**

FX. WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD.  
SLIGHT ECHO ON VOICES, VERY SUBTLE.

**KALU**

Why am I here again, Jennings? In this hated form?  
I should kill you!

**JENNINGS**

You can't, and you know it! I'd just be reborn over and over  
again. It's up to Tegan now..

**KALU**

Her?! (BEAT, PENNY DROPS) No. What have you done?

**JENNINGS**

Hopefully, ended this for good..

MUSIC: SEGUE.

**39: INT TARDIS CONTROL ROOM**

FX. TARDIS HUM

**TEGAN**

We need a way of finding the Doctor.

FX. NYSSA MOVES TO THE CONSOLE.

**NYSSA**

I wish I had a better idea how to control the TARDIS, maybe there's a way...

FX. SHE FLICKS A SWITCH, COINCIDENTALLY THE TARDIS DOOR OPENS. THE, AS IN SCENE 7, THE DOOR SOUND REVERSES THEN FLOWS IN THE RIGHT DIRECTION AGAIN.

**TEGAN**

What did you do?

**NYSSA**

Nothing!

FX. THE DOCTOR AND MARC ENTER.

**TEGAN & NYSSA**

Doctor!

**MARC**

And me!

**DOCTOR**

Tegan, Nyssa, good to see you both. We missed you.

**MARC**

So, do we go back now? Stop the "experiment"?

**DOCTOR**

(FRUSTRATED) We have to try... I warn you all, it may be possible but, equally, we may be putting our lives in considerable - [danger] Oh.

FX. TEGAN PULLS OUT THE CRACKLING SEED.

**TEGAN**

(INTERRUPTING) Way ahead of you, Doc. We can use this.

**MARC**

(AS IF REACHING FOR IT) What's that?

**DOCTOR**

(PANICKED) Don't! (SOFTER) Don't touch it Marc. Nor you Nyssa. In fact, back away. (BEAT, LOADED BOMB) Tegan, is that the Chronon Seed?

**TEGAN**

A fraction of it, yes.

**DOCTOR**

Her assistant gave it to you, didn't he? (SIGHS) Of course he did. Now, we have no choice.

**NYSSA**

So we go back?

**DOCTOR**

Yes. This once. Because not interfering is now far more dangerous than doing so.

**MARC**

Why?

**DOCTOR**

Because Tegan has that. And the longer it stays in our timespace, the more damage it will do. (BEAT) In giving Tegan that Chronon Seed, he's guaranteed we can't leave without putting things right.

**MARC**

But that's a good thing, surely?

**DOCTOR**

Probably. I just don't like being manipulated and blackmailed into correcting someone else's mistake. Especially not by someone putting Tegan's life on the line.

**TEGAN**

He said I wasn't in any danger.

**DOCTOR**

(EXASPERATED) Oh, Tegan - of course you are! That's a Chronon Seed: a theoretical impossibility, the creation of which is to blame for all of this!

FX. HE STARTS FLIPPING SWITCHES.

**DOCTOR**

As long as it exists, we're all in danger. So let's finish this. Before it finishes us.

FX. TARDIS DEMATERIALISES

**40: INT SPACE STATION PROXIMA – LAB**

WE REPEAT A SECTION OF SCENE 4:

**JENNINGS**  
(SIGHS)

FX. HE MOVES A FEW PACES, PICKS UP A NOTEBOOK AND HANDS IT TO HER.

**JENNINGS**  
There you are. Dead tree to mark the occasion. I'm not sure whether to be in awe of how much that must have cost you, or terrified at the lengths you must have gone to importing it.

**KALU**  
If something's worth doing, it's worth doing right.

FX. SHE OPENS THE NOTEBOOK, STARTS TO WRITE.

**KALU**  
(WITH A SMILE) And don't worry, if security forces come calling I'll tell them you never saw it. (ALL BUSINESS AGAIN) Now, focus on that computer. Punch the code, Jennings. Punch. That. Code!

FX. TAP OF COMPUTER KEYS

**JENNINGS**  
Done. (BEAT) Nothing's happening –

FX. TIME STARTS REVERSING THE DIALOGUE PLAYING BACK QUICKLY IN REVERSE BEFORE RUNING FORWARD AGAIN.

**KALU**  
Now, focus on that computer. Punch the code, Jennings. Punch. That. Code!

FX. TAP OF COMPUTER KEYS

**JENNINGS**  
Done. (BEAT) Nothing's happen–

FX. EVERYTHING FREEZES, CUTTING OFF THE END OF THE LINE. THE TARDIS MATERIALISES. TARDIS DOOR OPENS, THE DOCTOR AND FRIENDS WALK OUT.

**DOCTOR**

We are microseconds away from their experiment going wrong.

**MARC**

So, what can we do?

**TEGAN**

Shut down the computer?

**DOCTOR**

I should have thought this through... with time frozen it's almost impossible to interact with anything! How can we interfere?

**NYSSA**

Doctor?

**DOCTOR**

I'm thinking!

**NYSSA**

The Chronon Seed is lethal to touch, yes?

**DOCTOR**

Whatever it touches would be torn into a hole in spacetime.

**TEGAN**

(PANIC) I'm holding it!

**DOCTOR**

I know! And I wish you weren't! That's why I'm trying to think what to do now!

**MARC**

Why can't you just touch whatever it is you want to break with the seed?

**NYSSA**

Exactly.

(BEAT)

**DOCTOR**

Perhaps this will actually be simple for once.

FX. THE LAB IS FILLED WITH THE SOUND OF THE SHIMMERING THAT SIGNALS THE PRESENCE OF THE ULTIMATE. IT'S DIFFERENT THIS TIME, DEEPER, SLOWER, DARKER. TIME IS BEING TORN APART. WHEN THE CHARACTERS SPEAK, THEIR VOICES ARE SLIGHTLY 'WOUND DOWN' ELONGATED AS TIME IS STRETCHED TO BREAKING POINT. NOT ENOUGH TO BE IRRITATING, JUST ENOUGH TO SELL THAT TIME IS BREAKING. VOICES ALL PITCHED UP.

**TEGAN** (DISTORTED)  
Doctor!

**NYSSA** (DISTORTED)  
What's... happening...?

**THE ULTIMATE** (DISTORTED)  
I won't let you! I won't!

**JENNINGS** (DISTORTED)  
Quickly! Quickly! I can't hold her back!

**DOCTOR** (DISTORTED)  
Tegan! The seed! Give it to me!

**TEGAN** (DISTORTED)  
But it'll kill you! Only I can touch it!

**DOCTOR** (DISTORTED)  
I'm a Time Lord, my biology should be able to stand it... Just for a few moments, anyway...

FX. THE CRACKLING OF THE SEED AS HE TAKES IT.

**DOCTOR** (DISTORTED)  
(PAINED) Ah!!

**TEGAN** (DISTORTED)  
(CONCERN) Doctor?!

**DOCTOR** (DISTORTED)  
Tickles a bit... Doesn't it?

FX. THE SHIMMERING SOUND INCREASES IN INTENSITY.

**THE ULTIMATE** (DISTORTED)  
No! I won't allow this! I won't! Time is mine to control! The universe is mine to control! I can kill you all, with just a thought! See? Feel the weight of millennia on your bones! Age to dust!



**MARC** (DISTORTED)  
(SCREAMS)

FX. HE AGES TO DUST, EXPLODING INTO BONE AND POWDER.

**NYSSA** (DISTORTED)  
Marc! (SCREAMS)

FX. THE SAME HAPPENS TO HER. TIME IS SLOWING DOWN EVEN FURTHER NOW, VOICES ELONGATING EVEN MORE.

**TEGAN** (DISTORTED)  
Doctor! She's killing us!

**THE ULTIMATE**  
I will not... Be stopped... I will not...

**DOCTOR** (MOVING OFF) (DISTORTED)  
If I can just touch this... To the side of the main terminal...

FX. REALLY DISTORTED NOW, ONE LONG ROAR, DEEP AND DISTURBING.

**TEGAN** (DISTORTED)  
Doctor!!

FX. SHE EXPLODES INTO DUST LIKE NYSSA AND MARC. WE MOVE IN ON THE DOCTOR, CLOSE AND INTIMATE.

**DOCTOR** (DISTORTED)  
Please. I couldn't bear to lose them. Please.

FX. THE CRACKLING OF THE SEED INCREASES, IT TOUCHES THE SIDE OF THE COMPUTER.

**JENNINGS**  
Yes Doctor! Yes!

**THE ULTIMATE**  
(SCREAMING) No!!!!

FX. ALL OF THE SOUNDS INCREASE, A WHOOSH BUILDING UNTIL THE FX ARE ROARING AND THEN BOOM, WE CUT TO SILENCE.

**41: NOWHERE**

FX. WIND, SUBTLE, SOMETIMES GOING FORWARD, SOMETIMES BACKWARD.  
SLIGHT ECHO ON VOICES, VERY SUBTLE.

**DOCTOR**

(GASPS) Oh. That was... unexpected

**JENNINGS**

Welcome Doctor. You find us at the centre of the vortex.

**DOCTOR**

It's still as beautiful as ever.

**KALU**

An eternity of stasis, never changing never evolving. What  
have you done to us? To me?

**JENNINGS**

Doctor, take my hand.

**DOCTOR**

You lied to Tegan. I'm not sure I trust you.

**JENNINGS**

My last gift. The last of our influence. Our power. But  
quickly, before time catches up with you and keeps you here.  
With us. With her!

**DOCTOR**

I don't- [understand.]

FX. WHOOSH! HE VANISHES, WE CUT STRAIGHT TO

**42: INT TARDIS CONTROL ROOM**

FX. TARDIS HUM. THE WHOOSH OF THE DOCTOR APPEARING.

**DOCTOR**

...understand – oh! Oh hello.

**MARC**

Doctor!

**NYSSA**

Did it work?

**TEGAN**

We're certainly not dead. (BEAT) Are we?

**DOCTOR**

Your friend, Tegan. He said it was his final gift. All packaged up and delivered safely back here.

**MARC**

So all is well.

**DOCTOR**

(UNCERTAIN) I hope so...

**TEGAN**

You don't sound convinced.

**NYSSA**

What's wrong?

**DOCTOR**

Oh, I'm just a superstitious old Time Lord.

FX. HE STARTS MANIPULATING CONTROLS.

**DOCTOR**

Time is funny. Capricious. And occasionally quite malevolent.  
(BEAT, STOPS FLIPPING SWITCHES)

FX. STOPS FLIPPING SWITCHES.

**DOCTOR**

While it gives with one hand, one day when you least expect it, (BEAT) it can take away with the other. (BEAT) Let us hope, this time, it chooses to be generous.

**MUSIC: CLOSING THEME.**

**43.INT. MAIN CARNIVAL TENT.**

FX: SOUNDS OF A PERFORMANCE FINISHING. APPLAUSE, MUSIC, ETC.  
THE CRACK OF A WHIP.

FX. RAPTUROUS APPLAUSE FROM THE AUDIENCE.

MUSIC. DRAMATIC FLOURISH, SIGNALLING THE END OF A ROUTINE.

FX. THE CRACK OF A WHIP.

NOTE: THIS WHIPCRACKING RINGMASTER IS ACTUALLY NYSSA,  
POSSESSED.

**NYSSA:**

Thank you, thank you... one and all. We hope we have brought  
some small amusement to your village with our show. We hope we  
have made you laugh –

**AUDIENCE:**

(LAUGHS)

**NYSSA:**

And cry –

**AUDIENCE:**

(SOBS)

**NYSSA::**

However, all good things must come to an end, so...

FX: A SHUFFLING, DRAGGING SOUND.

**AUDIENCE:**

(UNCERTAIN GASPS, MUTTERING)

**NYSSA:**

(MENACE) Goodnight. Sleep well.

FX: A SOUND STARTS UP. BEAUTIFUL AT FIRST BUT GIVING WAY TO A  
SHRILL, ATONAL SCREECH, LIKE A SAW BEING PLAYED.

**AUDIENCE WILDTRACK:**

(BUILDING PANIC, SCREAMS.)

FX. SOUND BUILDS, THEN... SILENCE.

**44. EXT. CARNIVAL TRAILERS.**

FX: SOMEWHERE BEHIND THE SCENES. WE HEAR FOOTSTEPS, TWO PEOPLE HURRYING. THEY STOP ABRUPTLY.

**ARMSTRONG:**

What was that?

**SHANNON:**

I don't know. (RELUCTANT TO STOP) The end of the show or something.

**ARMSTRONG:**

Yeah, but it sounded like... something in pain.

**SHANNON:**

We'll be in pain if we get caught and hauled back home. Come on.

**ARMSTRONG:**

You sure this is right, Shannon? Running away with the show folk?

**SHANNON:**

Armstrong my love, you're as bored as I am. The village is dying. Since the crops failed there's not enough to feed the mouths we've got. If we stay here we'll starve. Plus there's a big world out there. I thought we were going to see it together?

FX: THEY RESUME MOVING.

**ARMSTRONG:**

But the priest says we should be thankful with what we've got. He says it's a sin to want to leave your village.

**SHANNON:**

Since when have you listened to the priest?

**ARMSTRONG:**

Yes but, that audience. Something felt wrong when we were watching. Something... I don't know. It made me feel... (HE CAN'T FIND THE WORDS BUT IS SERIOUSLY SPOOKED) I didn't like it. And then that sound at the end...

SILENCE FROM SHANNON.

**ARMSTRONG:**

You felt it as well, didn't you?

**SHANNON:**

(TRYING TO CONVINCe HERSELF) Let's keep going.

FX: FOOTSTEPS MOVING OVER HARD-PACKED EARTH. THEY'RE STILL EXPLORING, TRYING NOT TO GET CAUGHT. ARMSTRONG STOPS MOVING.

**ARMSTRONG:**

Hey. Here's the sideshow trailers. They're all covered. Should we take a look?

**SHANNON:**

You should have gone round beforehand if you wanted to gawp.

**ARMSTRONG:**

Didn't have the money. But it's free now.

FX: ARMSTRONG STARTS TO LIFT A TARPAULIN.

**ARMSTRONG:**

(EXCITED) What d'you reckon's in here? Might be —

FX: BEFORE THEY CAN DO ANYTHING THERE ARE OTHER SOUNDS IN THE BACKGROUND. PERFORMERS COMING BACK FROM THE SHOW TO THEIR TRAILERS.

**SHANNON:**

(WHISPERING) Shush. Hide. Someone's coming.

FX: THEY SCRABBLE PAST ONE OF THE TRAILERS, A RIPPLE OF TARPAULIN AS THEY HIDE. CROSS TO.

**45. EXT. CARNIVAL TRAILERS. (CONT.)**

FX. BRIANNA AND LORCAN, TWO CLOWNS, WALKING ALONG. ONE IS SOBBING, THE OTHER CONSOLING.

**LORCAN:**

Oh, Brianna... I know. It gets to me too.

**BRIANNA:**

Please don't make me do it any more... please... Did you see it? I can't...

**LORCAN:**

We've got to... No choice. Might as well try and put a brave face on, eh? (HE TRIES TO LAUGH. IT COMES OUT SPASMODICALLY, JERKY, TURNS INTO SOBS.)

**BRIANNA:**

Come on, Lorcan, back to the trailer. Come on. (SHE'S CRYING TOO.) Come on...

FX: THEY WALK AWAY BOTH SOBBING.

**46. EXT. CARNIVAL TRAILERS (CONT.)**

FX. RIPPLE OF TARPULIN, ARMSTRONG AND SHANNON COMING OUT OF HIDING.

**ARMSTRONG:**

What was all that about? Aren't clowns supposed to be funny?

**SHANNON:**

They're certainly supposed to do their crying on the inside.

**ARMSTRONG:**

(SIGHS. WORRIED.) You sure about this?

**SHANNON:**

(UNSURE NOW, BUT DESPERATE) What choice do we have? When will something like this come along again? Come on.

**ARMSTRONG:**

I want to see what's under here first.

FX: HE LIFTS UP THE TARPAULIN TO REVEAL...

**ARMSTRONG:**

Oh.

FX: SOMEONE SCRABBLES TO THE FRONT OF THE CAGE. WE HEAR THE SOUND OF HANDS GRIPPING BARS.

**DOCTOR:** (INSIDE THE CAGE)

Yes? Hello? Is someone there? Anyone? Hello?

**SHANNON:**

(STUNNED) He's blindfolded...

**DOCTOR:** (INSIDE THE CAGE)

Yes. Did it myself. Won't take it off now, can't take it off. It helps keep out the different opinions. Conflicting. Tumbling together, mixing up inside me. Bombarding me, attacking me...

FX: HE RATTLES THE BARS.

**DOCTOR:**

Do you want to know the future? Or the past? I can tell you. I can tell you all about it. From the first big bang to the last tiny whimper. In fact I have to. Please, let me. Let me talk. It's the one thing that stops -



FX: A WHIPCRACK. HE STOPS TALKING. NYSSA APPROACHES, GENTLY FLICKING HER WHIP.

**SHANNON:**

(GASPS) You're the ringmaster.

**NYSSA:**

Yes. I am.

(A NYSSA WE'VE NEVER HEARD BEFORE. STRONG. CRUEL. AND ENJOYING EVERY MINUTE.)

**NYSSA:**

I see you've met our... star attraction.

FX: SHE PULLS THE TARP BACK DOWN.

**DOCTOR:** (BECOMING MUFFLED)

No, no... please, please listen...

**NYSSA:**

He needs his rest. Has to perform again tomorrow, bless him. Now. What are you two doing here?

**ARMSTRONG:**

I... we...

**SHANNON:**

We want to join the carnival.

**NYSSA:**

(LAUGHING) You want to run away? Leave your dull little lives behind?

**ARMSTRONG:**

Hey, don't talk like that...

**SHANNON:**

That's right.

**NYSSA:**

Well, we'll see what we can do. I take it you missed the finale?

**SHANNON:**

Yeah. We came back here.

**NYSSA:**

Then come and meet the Spae Wife.

FX: THEY BEGIN WALKING.

**NYSSA:**

She can... enlighten you.

FX: THEY'VE REACHED ANOTHER CARAVAN. NYSSA APPROACHES THE DOOR.

**NYSSA:**

Here. Step inside.

FX: THEY DO SO. THERE'S A PAUSE THEN: THE SOUND FROM THE SHOW'S FINALE.

**ARMSTRONG & SHANNON** (INSIDE THE CARAVAN)

No, no please! (SCREAMS)

**NYSSA:**

(LAUGHS)

FX. FADE OUT.

**47. EXT. A FOREST. DAY.**

FX: FOREST SOUNDS. RUSTLING LEAVES, A FEW BIRDS. CROWS, OF COURSE. LIKE A HAMMER FILM IN DAYLIGHT. A HORSE SLOWLY COMING TOWARDS US, PULLING A CART.

**MARC:**

I'm cold. Back in Rome we had contests of endurance. This would be nothing compared to them.

**TEGAN:**

At least you're not wearing your toga. No use in miserable weather, a toga. And you've put proper shoes on. And it's not raining. (TO HERSELF) Yet.

BEAT.

**MARC:**

I'm hungry.

**TEGAN:**

Everyone's hungry. This is Ireland in the nineteenth century. There's a famine.

BEAT

**MARC:**

How much further?

**TEGAN:**

How am I supposed to know? If we knew where the Doctor and Nyssa were, we wouldn't be looking for them, would we?

**MARC:**

You're sure they didn't just leave us?

**TEGAN:**

They wouldn't do that. I'm telling you, it's something to do with that carnival. I know the Doctor and Nyssa, they went to investigate and then... (SHRUGS) I don't know...

**MARC:**

But if they wanted us to join it, they should have come back to the Inn, woken us up.

**TEGAN:**

They must have had no choice. We probably got lucky.

**MARC:**

Lucky?!

**TEGAN:**

Whatever happened to them... If we'd woken up and gone with them, well, we'd all be in the same boat. Lucky.

**MARC:**

This doesn't feel lucky.

**TEGAN:**

(SIGHS) No. I don't much fancy being stuck in the past. 19<sup>th</sup> Century Ireland isn't much of an attraction at the best of times.

**MARC:**

The Doctor said we were in the future.

**TEGAN:**

Everything's in the future to you, Roman boy.

BEAT.

**MARC:**

This forest is eerie. Like it is... haunted?

**TEGAN:**

Please, stop talking.

**MARC:**

What's that? Over there, past those trees.

**TEGAN:**

Looks like a village. Stone houses, thatched roofs. Can't see any people, though.

**MARC:**

The Doctor and Nyssa could be there!

**TEGAN:**

Let's find out. Can't be any worse than out here.

FX: A CRACK OF THE HORSE'S REINS. THEY MOVE FORWARD FASTER.

**48. DAY. THE CARNIVAL. DOCTOR'S TRAILER.**

**DOCTOR:**

(MUMBLING, INDISTINCT, OCCUPYING HIS BRAIN) The Earth's Sun is a star. A vast ball made up of 74% hydrogen and 24% helium, with trace amounts of other elements. It has so much mass that...

FX: FOOTSTEPS APPROACH OVER THE ABOVE. THE TARP IS HAULED UP. THE DOCTOR STOPS TALKING, SHUFFLES FORWARD ON STRAW.

**DOCTOR:**

Hello? Is someone there? Hello?

**NYSSA:**

Hello Doctor.

**DOCTOR:**

(RELIEVED) Nyssa. You've come to your senses. Good.

**NYSSA:**

(LAUGHING) Nyssa? There's no one here by that name.

FX: DOCTOR GRABS THE BARS. RATTLES THEM.

**DOCTOR:**

Please, Nyssa, concentrate. Think. You can beat this. You're Nyssa. From Traken. Remember Traken? The Union? Existing by people being terribly nice to each other? Remember? Please. You must remember, you must...

**NYSSA:**

You're wasting your breath.

**DOCTOR:**

Please Nyssa, think. Think. About what happened, of where we were before. Of landing here. Think. The TARDIS. Remember the TARDIS? Tegan? Marc?

**NYSSA:**

Save your strength, Doctor. You're going to need it later.

**DOCTOR:**

But please, I –

**NYSSA:**

I only came to check that you hadn't changed your mind.

**DOCTOR:**

No. And I won't. I won't...

**NYSSA:**

Oh, you will. You might not think so at the moment, but you will. Eventually. (LEAVES) See you later.

**DOCTOR:**

No wait, don't –

**FX:** THE TARP IS PULLED BACK INTO PLACE. AT FIRST THERE IS SILENCE. THEN HE BEGINS MUMBLING ONCE AGAIN.

**DOCTOR:**

(MUMBLING) The Earth's Sun is a star. A vast ball made up of 74% hydrogen and 24% helium, with trace amounts of other elements. It has so much mass that...

**FX.** FADE ON HIS MUMBLING.

**49. A VILLAGE. DAY.**

FX: EERILY QUIET. THE HORSE COMES TO A STOP. TEGAN AND MARC CLIMB DOWN, MUD AND GRAVEL PATH.

**TEGAN:**

Wow. What happened to this place?

**MARC:**

I said it seemed haunted. Maybe there's only ghosts here.

**TEGAN:**

That's not helpful.

**MARC:**

It's deserted. The famine. Could everyone have died or moved away?

**TEGAN:**

I don't know. That house there, the door's open. Let's have a look.

FX. WE CROSS TO INSIDE THE HOUSE.

**50. COTTAGE. INTERIOR. DAY.**

FX: DOOR OPENS, TEGAN AND MARC ENTER.

**MARC:**

Look at the state of this place.

**TEGAN:**

I don't think the carnival's here. I don't think anyone's here.

**MARC:**

Wait. What's through there?

FX: FOOTSTEPS AS MARC MOVES TOWARDS THE BACK OF THE HOUSE.

**MARC:** (OFF)

(DISTRESSED.) Tegan! Come and look at this.

FX: WE FOLLOW TEGAN AS SHE JOINS HIM.

**TEGAN:**

Oh no...

**MARC:**

They're dead.

**TEGAN:**

Not just dead, it's like all the life's been drained from their bodies. They're just... husks...

FX: ONE OF THEM FALLS TO THE FLOOR AND SHATTERS.

**MARC:**

(SCREAMS, GETS HOLD OF HIMSELF) The expressions on their faces. This one died in agony.

**TEGAN:**

Whereas it looks like she's laughing. That can't be right.

FX. UNDER THE ABOVE, MARC MOVES TO A WINDOW.

**MARC:**

Oh no... Look out there. There's more of them...

FX. WE CROSS TO OUTSIDE.



**51. BACK OF THE COTTAGE. DAY.**

FX: MARC STEPS THROUGH THE DOOR, STOPS.

**TEGAN:**

Lots more. Like they've been piled here and abandoned..

FX: SOMEWHERE NEARBY THERE'S A RUSTLE OF BRANCHES, A CRACK OF A TWIG. SOMEONE IS HIDING. WATCHING THEM.

**TEGAN:**

Wait. There's someone there. (CALLS) Hello? Hello?

FX: THE PERSON RUNS AWAY.

**TEGAN:**

Wait, we're not going to – oh, what's the use?!

**MARC:**

They're heading for the church. Come on.

FX: THEY GIVE CHASE.

**MUSIC: DRAMATIC SEGUE.**

**52. THE CHURCH. INT. DAY.**

FX: THE DOORS OPEN. TEGAN AND MARC ENTER MOVING STEALTHILY.

**MARC:**

Hello? We don't want to hurt you.

**TEGAN:**

Please... We're looking for our friends. Can you help us?

**MARC:**

Has a carnival been through here? We —

**TEGAN:**

Look out!

FX: THE SOUND OF A HUGE WOODEN LECTERN BEING PUSHED OVER TOWARDS MARC. TEGAN RUSHES TOWARDS HIM, PUSHES HIM OUT OF THE WAY.

**TEGAN:**

(SHOVES) MARC! Move!

FX. SHE SHOVES MARC.

**MARC:**

(RESPONSE SOUNDS TO BEING SHOVED)

FX. THEY FALL TO THE FLOOR, THE LECTERN JUST MISSING THEM.

**MARC:**

Thank you, Tegan.

**TEGAN:**

Don't mention it.

FX. SOMEONE RUNS, AIMING FOR THE DOOR.

**MARC:**

There they are. Don't let them get away...

**TEGAN:**

I'll get them...

FX: TEGAN GIVES CHASE. GRABS THE PERSON.

**SHANNON:**

(SOUND OF BEING CAUGHT, BROUGHT DOWN)

**TEGAN:**

(SOUND OF BEING THE ONE DOING THE CATCHING AND BRINGING DOWN)

FX: THEY BOTH LAND ON THE FLOOR.

**SHANNON:**

Don't hurt me, please, don't hurt me..

**TEGAN:**

We're not going to hurt you.

**SHANNON:**

(PANTING AS SHE WRIGGLES AROUND, TRYING TO ESCAPE TEGAN'S GRIP)

**TEGAN:**

Stay still. We only want to talk to you...

FX: SHANNON STOPS MOVING. A WARY SILENCE.

**TEGAN:**

We're looking for a travelling carnival, that's all. Has it been through here?

**SHANNON:**

(FEARFUL) Why d'you want the carnival? Have you come from there?

**MARC:**

No, but it's taken two friends of ours. So we're trying to find it. Have you seen it?

BEAT

**SHANNON:**

How do I know I can trust you?

**TEGAN:**

We haven't hurt you, have we? Even after you tried to hurt us.

**MARC:**

We're not with them... What's your name?

**SHANNON:**

Shannon.

**MARC**

We're not with the Carnival, we wouldn't be asking about it if we were, would we?

**SHANNON:**

(SIGHING) All right. The carnival was here. It... (ON THE VERGE OF TEARS – THIS IS THE FIRST TIME SHE’S HAD THE OPPORTUNITY TO TELL ANYONE WHAT SHE’S SEEN.) It killed all the villagers. Killed them.

**TEGAN:**

How did you escape?

**SHANNON:**

We were trying to join the carnival.

**MARC:**

(GENTLE, HE’S GOOD AT THIS) We?

**SHANNON:**

Me and my boyfriend. Armstrong. When we saw what was behind it, we ran. Armstrong wasn’t quick enough... he’s still there..

**TEGAN:**

Where was the carnival headed after here?

**SHANNON:**

The next village along, Tulach Tir.

**MARC:**

I’m Marc, this is Tegan. Why don’t you come with us. Safety in numbers.

**TEGAN:**

What d’you say?

**SHANNON:**

(BEAT, DECIDING.) I’d never live with myself if I didn’t try to find him. (BEAT) Fine. I’ll come with you.

**TEGAN:**

Right. Let’s go take in a show.

**53. CARNIVAL. THE MAIN TENT. INTERIOR.**

FX: BRIANNA AND LORCAN, ARE PRACTICING THEIR ACT. WE CAN FAINTLY HEAR THE SOUNDS OF THE WORKERS HAMMERING, ETC. OUTSIDE.

**LORCAN:**

Right. So when I stand here, you come over there at the same time and...

FX: HE MOVES TO HER.

**LORCAN:**

Brianna, are you alright?

**BRIANNA:**

No I'm not alright, Lorcan. None of us are. Not anymore.

**LORCAN:**

We can't escape, we have to go on.

**BRIANNA:**

I know. It's just... how can you make people laugh when you know what'll happen to them?

FX: A TARP BEING PULLED BACK. NYSSA ENTERS.

**NYSSA:**

Not intruding, am I?

**LORCAN:**

(CLEARLY SCARED) We're just practicing. It didn't work last night.

**NYSSA:**

Make sure it doesn't happen again. We have an audience that has to be taken out of their dull lives. (SHE LAUGHS) Literally. So get on with it.

**BRIANNA:**

We are. If you'll let us.

**NYSSA:**

I'll have no insubordination from you. You're just the same as everybody else in my eyes. (CONFUSED) In... my... eyes...

FX: HER MENTAL PROGRAMMING IS BREAKING DOWN. AN ECHO OF THE SAW-MUSIC SOUND, IT'S IN HER HEAD.

**NYSSA:**

No... the Doctor is right... I'm Nyssa... Nyssa of Traken... Of... Tegan and... and Marc. Help... help me...

**LORCAN:**

The control's slipping. Come on, help her.

**BRIANNA:**

How?

**LORCAN:**

I don't know! (TO NYSSA) Yes, you're right. Nyssa. You're Nyssa. From... Traken, was it?

**NYSSA:**

Nyssa... Yes...

FX: THE SAW SOUND AGAIN. LOUDER.

**NYSSA:**

(SCREAMS) No! I have, have to go... (EFFORT OF RUNNING)

FX: SHE RUNS FROM THE TENT. THE SAWING NOISE STOPS.

**LORCAN:**

Well, we tried.

**54. THE VILLAGE OF TULACH TIR.**

FX: THE HORSE AND CART PULLS TO A STANDSTILL.

**MARC:**

Whoa.

FX: TEGAN, MARC AND SHANNON GET DOWN. VILLAGE SOUNDS IN THE BACKGROUND BUT NOT MANY. A MOURNFUL CROW. IT'S A DEPRESSING PLACE.

**TEGAN:**

So this is Tulach Tir. (PRONOUNCED TULLACK TEER) Have I said it right?

**SHANNON:**

You have. But you'd better let me do the talking. English accents aren't welcome around here.

**TEGAN:**

I'm not English, I'm Australian.

**SHANNON:**

So you managed to make your way back from the colonies? Good for you. I'll not pry. But these folk still won't talk to you. (TO MARC) Or you. You're too foreign looking.

FX. SHE WALKS OFF.

**MARC:**

I'm not foreign. I'm Roman. And I don't care what these Celts or the Picts think of me.

**TEGAN:**

Let it go, Roman Boy. You're not in your own country now.

FX: UNDER THE ABOVE, WE HEAR SHANNON AS SHE TRIES – AND FAILS – TO GET SOMEONE TO TALK TO HER.

**SHANNON:** (RECEDING)

Hello? Can I just... oh.

Afternoon. Do you know if...

We've just arrived here from...

**MARC:**

This may take some time.

**TEGAN:**

You're telling me.

**MARC:**

I'm still hungry. And I could do with something to drink.

**TEGAN:**

You don't listen, do you? There's famine. Look at them, they're starving. All their crops have failed. They've nothing to trade with, nothing to live on. A lot of them move to America.

**MARC:**

Is that the closest town? Maybe someone from there could help us.

**TEGAN:**

(WITH A SIGH) No Marc, it's not the closest town.

**MARC:**

Why would she not let us speak to the locals?

**TEGAN:**

Most of the landowners were English. Absentee landlords. They bought the farms for a pittance, starving them even more.

FX: SHANNON RETURNS.

**SHANNON:**

Found someone. He says they've pitched up over on the greensward by the river.

**TEGAN:**

Great. So all we have to do is wait.

MUSIC: SEGUE.



**55. THE CARNIVAL. INSIDE THE SPAE WIFE'S TRAILER.**

FX: THE DOOR OPENS. NYSSA STUMBLES IN, BREATHLESS AND IN PAIN. SHE SLUMPS TO THE FLOOR.

**NYSSA:**

(BREATHLESS, EFFORT, FALLING TO THE FLOOR.)

**THE SPAE WIFE:**

(FX: IT SOUNDS ALMOST LIKE SHE TALKS WITH TWO VOICES: ROISIN'S ORIGINAL PLUS THE ALIEN SYBIL THAT'S OVERTAKEN HER. A STRANGE, ALIEN ECHO.)

Thank you for coming, Nyssa.

**NYSSA:**

Let me go... please..

**THE SPAE WIFE:**

(LAUGHING) I like it when they struggle. So many emotions... So very... tasty.

**NYSSA:**

I'll fight you. I won't... let you do this to me..

FX: A SHORT STAB OF THAT SAWING NOISE.

**NYSSA:**

(SCREAMS.)

**THE SPAE WIFE:**

Well, this is fun, but all good things...

FX: THE SPAE WIFE'S VOICE BECOMES MORE RESONANT. THE SAW SOUND, LOW...

**THE SPAE WIFE:**

Forget you were ever Nyssa. There's only me now. You serve me.

**NYSSA:**

I serve you.

**THE SPAE WIFE:**

You're mine to do with as I wish.

**NYSSA:**

As you wish...

**THE SPAE WIFE:**

Good. Now take me to the larder. All that exertion has put a hunger on me..

**56. THE CARNIVAL. OUTSIDE DOCTOR'S CAGE.****DOCTOR:** (IN CAGE, UNDER TARPAULIN)

(MUMBLED) Most planets are actually made of similar material to the Sun. Both Jupiter and Saturn have similar mixtures of hydrogen and helium. But if the planet Jupiter is made of hydrogen, why doesn't it shine like a star, you might ask?

FX: THE SOUND OF A TARP BEING PULLED UP. A WOODEN SPOON TAPPING AGAINST A WOODEN BOWL.

**BRIANNA:**

Here you go, Soothsayer. I've brought you some soup. Not much, I'm afraid, but then there isn't much. Come to the bars, I'll feed it to you.

**DOCTOR:**

Nyssa? Tegan? Who is it?

**BRIANNA:**

Brianna. The clown. Here. Eat up.

FX: SOUND OF DOCTOR BEING FED OFF A WOODEN SPOON.

**DOCTOR:**

(EATING) I must keep talking. It's the only thing that keeps her out of my head. If she got in, there's no telling what kind of damage she would inflict. Not just in Ireland but the whole world. And beyond. So I have to, have to keep talking..

**BRIANNA:**

If you say so.

FX: DOCTOR RATTLING HIS CHAINS AS HE GRABS THE BARS.

**DOCTOR:**

Please, Brianna, let me go. I can help you. All of you. I could save you, please, just..

**BRIANNA:**

Have some more soup, Soothsayer. And don't let anyone else hear you asking for help. They won't give you it.

FX: APPROACHING FOOTSTEPS.

**BRIANNA:**

I've got to go.

FX: BRIANNA PULLS THE TARP BACK INTO PLACE.

**DOCTOR:** (MUFFLED AGAIN)

Brianna! (BEAT, SIGH, THEM MUMBLES) But if the planet Jupiter is made of hydrogen, why doesn't it shine like a star, you might ask? I'm glad you did. It all comes down to mass.

MUSIC: SEGUE.

**57. THE CARNIVAL LARDER.**

FX: THE LOCK IS TURNED. THE DOOR OPENED. THE SPAE WIFE MOVES INSIDE WITH A SLUG-LIKE, SHUFFLING GAIT AND MUCH EFFORT.

**ARMSTRONG:**

Hello? Hello? Have you come to get us out of here? Hello?

**THE SPAE WIFE:**

Ah, the new boy.

**ARMSTRONG:**

Why are you doing this? Why have you tied us up like this? What do you want?

**THE SPAE WIFE:**

So many questions. Firstly, because it's what I do. Secondly, you're not tied up, you're cocooned. Along with everyone else in here. Thirdly (WITH RELISH) I'm hungry.

**ARMSTRONG:**

What are you... .

FX: THAT SAW SOUND STARTS UP AGAIN.

**THE SPAE WIFE:**

You. Give me joy.

**PRISONER 1: (OFF)**

(JOY SOUNDS, SIGH, SLIGHT LAUGH)

**THE SPAE WIFE:**

More...

**PRISONER 1: (OFF)**

(INCREASED JOY SOUNDS)

FX: SAW SOUND HIGHER, LOUDER.

**THE SPAE WIFE:**

You. New boy. Fear me.

**ARMSTRONG:**

What? I... no... please... (SOBBING AND SCREAMING, REALLY LOSING IT)

**THE SPAE WIFE:**

Yes... yes... so pure...

**ARMSTRONG:**

(DRAINED, SLUMPING)

**THE SPAE WIFE:**

(SMACKING HER LIPS) You. Laugh for me.

**PRISONER 2: (OFF)**

(LAUGHTER, TERRIFIED LAUGHTER)

**THE SPAE WIFE:**

Laugh! Laugh!

FX: THE SAWSOUND BUILDS TO A CRESCENDO.

**PRISONER 2:**

(LAUGHTER BECOMES SCREAMING TOO, THEN DEAD.)

**THE SPAE WIFE:**

(SOUNDING SATIATED) That's better.

**ARMSTRONG:**

You killed him! He's just a husk!

**THE SPAE WIFE:**

He had no emotions left. Except one. And I had already had enough of that. From you...

**58. TULACH TIR.**

MUSIC: IRISH FOLKY 19<sup>TH</sup> CENTURY TYPE CARNY TUNE. RUDIMENTARY, DRUM AND A SQUEEZEBOX.

**ROPER:**

Come to the carnival! Have the time of your lives! Come one, come all!

FX: THEY MOVE OFF, REPEATING THE CRIES. TEGAN, MARC AND SHANNON APPROACH.

**SHANNON:**

This is what happened in my village. Everyone but the weak and infirm went the first night, the rest followed on the second. And never went home.

**MARC:**

So what do we do?

**TEGAN:**

Go with them. Find our friends.

FX. FADE UP THE SOUND OF THE CARNIVAL FROM THE NEXT SCENE.

**59. THE CARNIVAL. NIGHTTIME.**

FX: ALL THE FUN OF THE FAIR! OR AS MUCH AS AN IMPOVERISHED CARNIVAL IN FAMINE-HIT NINETEENTH CENTURY IRELAND CAN HAVE. THERE'S MUSIC PLAYING, ROPERS CALLING OUT, CROWDS MILLING.

**ROPER WILDTRACK:**

Roll up, roll up! Watch the hilarious clowns!/See the preposterous bearded lady! Marvel at the lizard man! Have your fortune told by the mysterious Soothsayer!/We've got a big fella! And a short fella! Come on, roll up, roll up! You'll have the time of your life!

FX. TEGAN, MARC AND SHANNON, MOVING THROUGH THE CROWDS.

**TEGAN:**

First priority, find the Doctor.

**SHANNON:**

What does he look like?

**MARC:**

Tall, fair hair, a kind of pleasant, open face, dressed like a...

**TEGAN:**

Cricketer.

**SHANNON:**

That sounds like the Soothsayer.

**TEGAN:**

Where is he?

**SHANNON:**

In one of the sideshow trailers. This way.

FX. THEY MOVE OFF, WE CROSS TO ELSEWHERE.



**60. THE CARNIVAL. EXT. OUTSIDE THE SOOTHSAYER'S TENT.**

**SHANNON:**

Look, in here...

**MARC:**

(GROANS) Oh no... There he is.

**TEGAN:**

He's filthy. Why've they blindfolded him?

**SHANNON:**

I don't know. That's how he was when I saw him. He was talking as well. A lot.

**TEGAN:**

That sounds like him.

**MARC:**

Why is there a crowd round him?

**SHANNON:**

He's telling their fortunes. Come on.

FX: THEY GET CLOSER. DOCTOR'S VOICE GETS LOUDER AS THEY DO.

**DOCTOR:**

And I can see... a tall, dark stranger coming into your life.

**VILLAGER:**

They all say that.

**DOCTOR:**

Well, perhaps they say it because... because it's true. And you'll be going on a journey. A long journey. By sea.

**VILLAGER:**

Don't need no Soothsayer to tell me that. Half the people in this village are off to the Americas.

**DOCTOR:**

Well, I'm sorry I can't be more specific. Thank you very much for coming. It's been an absolute pleasure. Next please. Another hand. Lovely. Let me just... Mm. Right. Hello. You have a... a long lifeline. And... you've travelled a lot. An awful lot... (REALISES IT'S TEGAN) Oh.

**TEGAN:**

Hello, Doctor.

**DOCTOR:**

Tegan!

**TEGAN:**

Who taught you to read palms?

**DOCTOR:**

Madame Blavatsky.

**TEGAN:**

You're not very good.

**DOCTOR:**

Well, she was a terrible old fraud. What are you doing here?  
How did you find me?

**TEGAN:**

Long story. We're here to get you out. Where's Nyssa?

FX: WHIPCRACK.

**NYSSA:**

Right behind you, Tegan.

**TEGAN:**

(REACTS) Nyssa... What's happened to you?

**NYSSA:**

I'm living my best life. (SHARP) Get them!

FX: NYSSA'S HENCHMEN MOVE FORWARD. EVERYONE STARTS TALKING AT ONCE.

**TEGAN:**

Get your hands off me! Leave me alone!

**MARC:**

What d'you... hey, don't, I'll...

FX: SOUNDS OF A SCUFFLE.

**SHANNON:**

Don't you dare touch me, I'll...

**DOCTOR:**

What's happening, what's going on? What's happening?

FX: THEIR CRIES RECEDE AS THEY ARE DRAGGED AWAY.

**61. THE CARNIVAL. BEHIND THE TRAILERS.**

FX: THE CARNIVAL SOUNDS ARE MORE MUFFLED, DISTANT. TEGAN, MARC AND SHANNON BEING DRAGGED ALONG.

**TEGAN, MARC & SHANNON:**  
(STILL KICKING UP A FUSS)

**NYSSA:**  
Stop.

FX: THEY STOP. FOOTSTEPS AND VOICES, GETTING LOUDER. BRIANNA AND LORCAN HAPPEN BY, STOP.

**LORCAN:**  
So if we stick to what we rehearsed this - What's going on here?

**NYSSA:**  
Nothing that concerns you, clown.

**BRIANNA:**  
Let them go. They've done you no harm.

FX: THAT SLUDGY, SHUFFLING GAIT OF THE SPAE WIFE ONCE MORE.

**THE SPAE WIFE:**  
Who do we have here?

**MARC:**  
What's that thing?

**SHANNON:**  
They call her the Spae Wife.

**NYSSA:**  
Some old friends of the Doctor, Spae Wife. What would you have me do with them?

**TEGAN:**  
She's like... Is the squid thing eating her?

**MARC:**  
Just attached I think. Hard to see with all the tentacles.

**TEGAN:**  
It's hideous...

**NYSSA:**

Silence! You will get on your knees and worship her beauty!

**TEGAN:**

I will not. (SHOVED)

FX. THEY'RE SHOVED TO THE GROUND. SPAE WIFE MOVES CLOSER.

**THE SPAE WIFE:**

I will take what I want from them, then the Doctor will have no choice but to obey...

FX: SAW SOUND. THEIR RESPONSES OVERLAPPING.

**TEGAN:**

(PAINED) What's that noise, how is...?

**MARC:**

I can't think...

**SHANNON:**

My head!

FX: THE SOUND GETS LOUDER.

**THE SPAE WIFE:**

The emotions are fresh!

**MARC:**

Make it stop! Please!

**BRIANNA:**

Roisin! Please, stop this...

**THE SPAE WIFE:**

(RELISH) There's no Roisin here.

**TEGAN:**

I can't... Stop, please...

FX: LOUDER AND LOUDER IT GETS...

**TEGAN:**

(SCREAMS)

**MARC:**

(SCREAMS)

**SHANNON:**  
(SCREAMS)

**MUSIC: CRASH IN TITLES.**

**[REPRISE:]**

**THE SPAE WIFE:**

I will take what I want from them, then the Doctor will have  
no choice but to obey...

FX: SAW SOUND. THEIR RESPONSES OVERLAPPING.

**TEGAN:**

(PAINED) What's that noise, how is...?

**MARC:**

I can't think...

**SHANNON:**

My head!

FX: THE SOUND GETS LOUDER.

**THE SPAE WIFE:**

The emotions are fresh!

**MARC:**

Make it stop! Please!

**BRIANNA:**

Roisin! Please, stop this...

**THE SPAE WIFE:**

(RELISH) There's no Roisin here.

**TEGAN:**

I can't... Stop, please...

FX: LOUDER AND LOUDER IT GETS...

**TEGAN:**

(SCREAMS)

**MARC:**

(SCREAMS)

**SHANNON:**

(SCREAMS)

*REPRISE ENDS, SCENE CONTINUES...]*

**62. THE CARNIVAL. NIGHT. BEHIND THE TRAILERS.**

**LORCAN:**

No! Get away from them! (EFFORT OF LUNGING FORWARD)

**THE SPAE WIFE:**

(SHRIEKS, TRYING TO PULL FREE) Do not touch me!

FX: SOUNDS OF A TUSSLE. THE SAW MUSIC STARTS TO DECREASE.

**LORCAN:**

(EFFORT OF STRUGGLING) Quick! Run... I can't hold her much...

**THE SPAE WIFE:**

(SCREAMS LOUDER, IN OBVIOUS PAIN AND DISCOMFORT.)

**TEGAN:**

Let's go.

**BRIANNA:**

No, I can't leave...

**TEGAN:**

Come on, Shannon, Marc, come on!

FX. SHE AND SHANNON FLEE, MARC STAYS

**MARC:**

(MESMERISED)

Can't... move...

FX: THE SOUND OF THE SPAE WIFE'S TENTACLES COILING AROUND LORCAN, SQUEEZING.

**LORCAN:**

(GRUNTS AND GASPS IN OBVIOUS PAIN AND DISCOMFORT, TRYING TO ESCAPE)

**THE SPAE WIFE:**

You would defy me, clown? Would you?

**LORCAN:**

Get off me! Get off!

**THE SPAE WIFE:**

I don't think so...

FX: THE SAW SOUND INCREASES. LORCAN SCREAMS. ABSOLUTELY SHATTERING CRESCENDO. HARD TO TELL WHICH IS LOUDER, THE SOUND OF THE SPAE WIFE FEASTING OR LORCAN SCREAMING. EVENTUALLY IT ECHOES AWAY TO NOTHING.

**LORCAN:**

(DEATH SCREAM)

**BRIANNA:**

You killed him! You... killed him..

**THE SPAE WIFE:**

He defied me. He deserved it. (GLOATING) And he tasted so sweet!

**BRIANNA:**

Roisin, this isn't you. Fight it. I know you're in there. Fight it!

**THE SPAE WIFE:**

Stop! What are you [doing]? [PAINED CRY]

**BRIANNA:**

That's it, come on. You would never kill Lorcan he was our friend. I know you're in there, Roisin, I can see you..

FX: THE SPAE WIFE SCREAMS. A SURGE OF THE SAW MUSIC.

**BRIANNA:**

(PAINED CRY, AS IF SLAPPED)

FX. SILENCE ONCE MORE.

**THE SPAE WIFE:**

It takes more than that to fight me. Now get back to work. (TO NYSSA) We need another clown, my loyal litte Ringmaster. Take him.

**MARC:**

(TRANSFIXED ALL THIS TIME)

What? What's happening?

**NYSSA:**

You're in the carnival now, boy.

FX: HE'S MARCHED AWAY.



**BRIANNA:**

Roisin please, please come back... Come back... (SHE SOBS AND SOBS)

**63. THE WOODS NEAR TULACH TIR.**

FX: A DENSE WOOD. WIND IN THE BRANCHES. NIGHT SOUNDS, AN OWL HOOTS, SOMETHING SNUFFLES IN THE UNDERGROWTH, THEN RUNS AS SHANNON AND TEGAN APPEAR, MOVING THROUGH THE THICK UNDERGROWTH AT SPEED.

**TEGAN & SHANNON:**  
(EFFORT SOUNDS OF RUNNING)

FX. THEY THROW THEMSELVES DOWN ON A PATCH OF GRASS, EXHAUSTED, OUT OF BREATH.

**TEGAN & SHANNON:**  
(RESPONSE TO DROPPING TO THE GROUND, TRYING TO GET THEIR BREATH BACK).

**TEGAN:**  
We shouldn't have left them behind.

**SHANNON:**  
We had no choice. If we hadn't got away when we did then we'd have been as good as dead. And where would that have got us?

**TEGAN:**  
Suppose you're right.

**SHANNON:**  
I didn't want to run either. I didn't even get a chance to look for Armstrong, don't even know if he's still alive.

**TEGAN:**  
I'm sorry.

**SHANNON:**  
Not your fault. We should find somewhere to sleep and something to eat. The carnival will still be there tomorrow. Second night's when they do their big show, when... (SHE SIGHS)

**TEGAN:**  
We'll stop them. We'll find a way.

**SHANNON:**  
We have to.

MUSIC: SEGUE.

**64. DOCTOR'S TRAILER. NIGHTTIME.**

FX: TIME HAS PASSED. THE CARNIVAL IS NIGHTTIME QUIET. WE HEAR AN OWL HOOT IN THE DISTANCE, THE SOUND OF SNORING FROM AN ADJACENT TRAILER. BUT NOTHING ELSE.

WITH THIS AS BACKGROUND, DOCTOR SITS IN HIS TRAILER, SPEAKING HIS LITANY.

**DOCTOR:**

(MUMBLING) The small rocky terrestrial planets like the Earth and Mars make up just a fraction of the mass of the Solar System.

FX. OVER THE ABOVE, WE HEAR THE SLOW, SHUFFLING SOUND OF THE SPAE WIFE APPROACHING.

**DOCTOR:**

(HEARING HER APPROACH, LOUDER AND MORE FRANTIC) Unlike the larger gas giants, the terrestrial planets are mostly made up of denser elements, like iron, silicon and oxygen.

FX. THE TARP IS PULLED UP, THE CAGE DOOR UNLOCKED. THE SPAE WIFE ENTERS.

**THE SPAE WIFE:**

Still awake, Doctor?

**DOCTOR:**

Always.

**THE SPAE WIFE:**

I'll catch you out one day, Doctor. You can't keep this up forever. You'll weaken. And there I'll be...

**DOCTOR:**

Which is all the more reason why I won't tire, don't you think?

**THE SPAE WIFE:**

Just give up your time and space machine. Life will then become instantly pleasant. No more suffering, no more tiredness... your friends will be returned to you...

**DOCTOR:**

And let you roam the galaxy? A psychic vampire preying on the thoughts, emotions, souls of others? No. I tried to help you...

**THE SPAE WIFE:**

(LAUGHING) And it was pitiful. Landing on my carnival, laying down your law, telling me I couldn't take this woman as host, depriving me from my life? Who are you to do that?

**DOCTOR:**

You can't do that to another sentient being.

**THE SPAE WIFE:**

I can do whatever I like. You're all cattle to me. Waiting to be slaughtered.

**DOCTOR:**

Kill me, or hurt my friends and you'll never be able to pilot my TARDIS.

**THE SPAE WIFE:**

Which is why you're still alive. (SHE MOVES CLOSER) Give in. Let me feast on your emotions. I know what you are, Time Lord, I know how many centuries you've survived, how many lives you've lived through. I could feast on you for millennia and never be sated...

**DOCTOR:**

You know my answer.

**THE SPAE WIFE:**

You will weaken, Doctor. Perhaps not today or tomorrow, but you will weaken. And when you do... I shall be there.

FX: SHE SHUFFLES OUT OF THE CAGE. THE LOCK CLICKS BACK INTO PLACE AND THE TARP DROPS.

**DOCTOR:**

(BACK TO HIS LITANY, EXTRA VIGOUR.) The larger gas giant planets probably have large quantities of these heavier elements in their cores. In fact, Jupiter probably has an Earth-like ball of rock with 14 to 18 times the mass of the Earth at its core.

MUSIC: SEGUE.

**65. THE CARNIVAL. THE CLOWN'S TRAILER. MORNING.**

FX: A SHOE BEING THROWN AND HITTING MARC IN THE FACE.

**MARC:**

Ow!

**BRIANNA:**

Time to get up. We've got work to do.

**MARC:**

Why are you throwing shoes at me!?

**BRIANNA:**

Get up. We have to rehearse.

**MARC:**

(SLOWLY ROUSING) Get up? I haven't slept! I've been awake all night.

**BRIANNA:**

Haven't slept? Who's been doing all your snoring for you, then?

FX: BRIANNA IS UP AND ABOUT, POURING WATER INTO A BOWL, WASHING HER FACE WITH IT.

**MARC:**

(GUILTY) But how did I sleep after everything that happened?

**BRIANNA:**

Noisily. Come on. We have a show tonight and I need you to know what you're doing.

**MARC:**

How can you just get up and go to work as if nothing's happened. Your partner was murdered and my friends...

**BRIANNA:**

You get used to it. You have to.

**MARC:**

Don't you care?

**BRIANNA:**

(ROUNDING ON HIM) Of course I care. I'm devastated by it. Torn apart.

**MARC:**

So why don't you show it?

**BRIANNA:**

Because I have to go on. Keep everyone in line. Make sure the Spae Wife doesn't take them next.

**MARC:**

Who is this Spae Wife? And why does she have this hold over you all?

**BRIANNA:**

(SIGHS.) She was... (AWKWARD) we were together. Roisin. She told fortunes, I was the clown. We set the carnival up together. Travelling the country, having fun, giving fun, making people's lives better.

**MARC:**

What went wrong?

FX. UNDER THE BELOW SPEECH WE HEAR THE FAINT SOUND OF EVENTS OCCURRING, THE HINT OF A GHOSTLY FLASHBACK, THE ROAR OF THE CRASH, THE SLITHERING SOUND OF THE CREATURE. FAINT, NOT TOO INTRUSIVE.

**BRIANNA:**

One night, there was a blinding flash of light in the sky, a fireball falling to Earth. It landed right near us. We investigated. Roisin went first. And then that... thing came out. All these legs, wet, glistening, slithering, it's bulbous head, and that mouth, that sucking, squeezing mouth... (SHAKES OFF THE MEMORY) Well, you've seen it. Roisin's soft hearted. She saw it was injured, tried to help. It jumped on her. She screamed, couldn't get it off, it wouldn't budge. Then it started talking.

FX. AND NOW WE CUT OFF ALL FLASHBACK SOUND.

**MARC:**

I heard it.

**BRIANNA:**

You heard Roisin. And that thing stuck to her, using her, making her walk and talk. And feed. It was hungry. But it didn't want food. It eats what's inside of people. Their thoughts, emotions. Their souls, if you like.

**MARC:**

And you helped it to do that?

**BRIANNA:**

We had no choice! That's the woman I love in there. I couldn't just leave her. Some of the carnies ran but she caught them. She's got a trailer as a larder where she keeps them. Feeds off them bit by bit, siphoning away until there's nothing left of them. Then turning them into the walking dead, sending them out into the audiences, doing her bidding, bringing more food for her, sucking them dry..

**MARC:**

But if she's got all those bodies in her larder, what does she need the audiences for?

**BRIANNA:**

You've seen the people in the villages round here. They're starving. There's virtually nothing left of them, inside or out. Not enough for her to feed on. When times are hard it's not just the meat on your bones that gets thin. It's everything. They've lost all hope, all happiness, they've given up. Those with something to offer are brought to the trailer. The others are sucked dry, left as husks..

**MARC:**

Why do you stay?

**BRIANNA:**

Because I know that's not Roisin. I know she's still in there and I can get her out. And I will get her out. And I'll live with all those deaths on my conscience for the rest of my life if I have to but I will stop her. And in the meantime I stay. And try to do what I can. (BEAT) Because I love her.

MUSIC: SEGUE.

**66. TULACH TIR. NIGHT.**

MUSIC: CARNIVAL TUNES FROM A SMALL BAND.

**NYSSA:**

Roll up, roll up! The carnival is here once again! Come one, come all! For your delectation and delight! See the strongest man! The bearded lady! Have your fortune told by the mysterious Soothsayer! Scream with laughter at the hilarious clowns! Come on! It's only a short walk away! (REPEAT)

FX: SHE WALKS OFF, REPEATING THE SPEECH. IT BECOMES BACKGROUND NOISE ALONG WITH THE MUSIC.

**TEGAN:**

She didn't spot us.

**SHANNON:**

In this crowd? Course not.

FX: ALL ABOUT THEM ARE THE SOUND OF FOOTSTEPS, MOVEMENT, AS THE VILLAGERS MAKE THEIR WAY TO THE CARNIVAL. THE MUSIC KEEPS PLAYING. THERE'S LAUGHTER.

**SHANNON:**

They're under some kind of fluence. It's exactly what happened in my village.

**TEGAN:**

Why aren't we affected, then?

**SHANNON:**

I don't know... maybe once you've seen this place for what it is. Once you really know, it doesn't work.

**TEGAN:**

Maybe. Come on.

FX: THEY JOIN THE CROWDS, BECOME LOST IN THEM.

MUSIC SWELLS.



**67. BACKSTAGE IN THE CARNIVAL TENT.**

FX: BRIANNA AND MARC ARE BEHIND THE CURTAIN, READY TO GO ON. MUSIC PLAYING FROM THE OTHER SIDE OF THE CURTAIN. THE SHOW IS ALREADY UNDERWAY, OCCASIONAL APPLAUSE AND LAUGHTER.

MUSIC: SHOW MUSIC.

**BRIANNA:**

You remember what I told you? You go on juggling.

**MARC:**

I'll try. (SIGH) Even the Circus Maximus wasn't as difficult as this is.

FX: CURTAIN MOVING. SOUND INCREASES AS IT DOES, THEN RECEDES ONCE MORE. NYSSA APPEARS.

**NYSSA:**

You're on next. (TO MARC) Don't mess this up. The Spae Wife will be very unhappy if you do. And so will I...

**MARC:**

Nyssa! It's me, Marc. Your friend. We travel together in the TARDIS? Come on, Nyssa, try to remember...

**NYSSA:**

I don't know you.

**MARC:**

Yes you do, Nyssa. Remember the Sibyl of Cumae? Time being broken on the space station?

**NYSSA:**

(THE CONTROL IS SLIPPING) Marc...? I know you... Marc?

**MARC:**

Yes, Nyssa, it's me. And the Doctor's here. The Doctor! We've got to –

**BRIANNA:**

We're on.

**NYSSA:**

(SNAPPING BACK) You're on. Go, boy.

FX: THE CURTAIN IS PULLED BACK. THE MUSIC SWELLS FOR THEIR ENTRANCE.

**MARC:**

(AS THEY WALK ON) What did you do that for?

**BRIANNA:**

I was saving you. If the Spae Wife had found out her power had slipped, your friend's life wouldn't have been worth living. Or yours. Now get juggling.

FX. THE SHOW SOUNDS SWELL FOR A MOMENT, THEN WE CROSS TO OUTSIDE.

**68. THE CARNIVAL. BEHIND THE TRAILERS.**

FX: SHOW IN THE BACKGROUND. SHANNON AND TEGAN SNEAKING IN.  
BOOING COMING FROM THE AUDIENCE IN THE BACKGROUND.

**AUDIENCE WILDTRACK:** (OFF)  
(BOOS AND JEERS)

**TEGAN:**  
Not that under the influence then, eh? They know when a show stinks.

**SHANNON:**  
Here.

FX. FADING IN UNDER THE ABOVE, THE DOCTOR'S LITANY:

**DOCTOR:**  
(MUMBLED) At the core of the Sun and other stars like it, atoms of hydrogen are fused into atoms of helium. This process releases a tremendous amount of energy. If an object isn't performing some kind of fusion at its core, it's not a star.

FX. SHANNON WHIPS THE TARPAULIN BACK.

**TEGAN:**  
Hello, Doctor. We're here to get you out. Give me your hands so I can get rid of those ropes.

FX: WHILE THEY TALK THERE'S THE SOUND OF DOCTOR'S BONDS BEING CUT LOOSE.

**DOCTOR:**  
Tegan! Have you got Nyssa? Where's Marc?

**TEGAN:**  
I don't know, but we'll find them.

**SHANNON:**  
And Armstrong.

**TEGAN:**  
Absolutely. Doctor, this is Shannon.

FX: DOCTOR TAKES OFF HIS BLINDFOLD, FLINGS IT AWAY.

**DOCTOR:**  
Ah. So much better without the blindfold. Pleased to meet you, Shannon.

**SHANNON:**

And you.

**TEGAN:**

Do you know what's going on here, Doctor?

**DOCTOR:**

I'm afraid I do. Very much so...

FX. THE CROWD SOUND SWELLS AS WE MOVE BACK INTO THE MAIN TENT.  
LOTS OF BOOING AND JEERING.

**69. THE CARNIVAL TENT.**

FX: THE CURTAIN WHIPS BACK, BRIANNA AND MARC GOING BACK STAGE AGAIN.

**AUDIENCE WILDTRACK:** (OFF)  
(BOOING)

**MARC:**  
Look, it was a lot to learn in one day.

**BRIANNA:**  
That was the worst thing I've ever seen on stage in my life.  
The absolute worst.

**MARC:**  
I said I was sorry... (SHIVERS) It's got cold suddenly, don't you think?

**BRIANNA:**  
Back to the trailer. You don't want to see what's going to happen next.

FX. WE CROSS TO THE MAIN SHOW AREA.

**70. THE CARNIVAL TENT. ONSTAGE.**

FX.NYSSA IS WRAPPING UP THE SHOW THE SAME WAY SHE DID AT THE START OF PART ONE. APPLAUSE.

MUSIC: SHOW CLIMAX AS IN SCENE ONE.

**NYSSA:**

Thank you, thank you... one and all. We hope we have brought some small amusement to your village. We live to serve. We hope we have made you laugh –

FX: THE AUDIENCE LAUGHS, AS IF ON CUE.

**NYSSA:**

And cry –

FX: THE AUDIENCE CRIES, AS IF ON CUE. WE CROSS BACK TO BACKSTAGE.

**71. BACKSTAGE ONCE MORE.**

**MARC:**

How is she doing that? How?

**BRIANNA:**

I'm going.

FX. MARC REACHES FOR HER.

**MARC:**

Brianna stay, Stay.

FX. SHE SHRUGS HIM OFF.

**BRIANNA:**

Get your hands off me.

**MARC:**

Please. I just want to know what's going on.

**BRIANNA:**

Then watch. If you can.

FX. WE CROSS BACK BEYOND THE CURTAIN.

**72. THE CARNIVAL TENT. ONSTAGE.**

**NYSSA:**

However, all good things must come to an end. So...

FX: THE SHUFFLING OF THE SPAE WIFE AS SHE DRAGS HERSELF IN.

**AUDIENCE WILDTRACK:**

What the... no, no, no... What is that thing? We've got to get out! Etc. Etc.

**NYSSA:**

Goodnight, Tulach Tir. Sleep well.

FX: THE SOUND LIKE A SAW BEING PLAYED. THE AUDIENCE START TO PANIC, SCREAM. THE SOUND RAMPS UP.

FX: THE DEAD SOULS LUMBER IN, GROANING AND GRUNTING AS THEY COME. THE AUDIENCE TRYING TO RUN.

**AUDIENCE WILDTRACK:**

(SCREAMING)

FX. WE CROSS BACK TO BACKSTAGE.



**73. BACKSTAGE.**

**MARC:**

What... what are those things?

**BRIANNA:**

What's left of people in the Spae Wife's larder. The dead souls. They're under her control. Sometimes she likes to send them out into the audience. It increases the fear in the air.

**MARC:**

We've got to stop them!

FX. CROSS BACK INSIDE.

**74. ONSTAGE.**

FX: THE SAWING SOUND BUILDS UP. AUDIENCE PANIC.

**THE SPAE WIFE:**

I taste your fear! Vinegar and sweat! (SHE STOPS DEAD) Wait. I sense.. (ANGRY) The Doctor is free, he cannot be allowed to interfere.

**NYSSA:**

I'll deal with it.

FX. SHE MOVES OFF.

**75. BACKSTAGE.**

**MARC:**

You hear that? The Doctor! He's free. Come on, we have to help the people. Get them out.

**BRIANNA:**

No, they seal the exits. It's too dangerous.

**MARC:**

So is staying here. So is doing nothing. Especially for those people out there. I'm going, you do as you like.

FX. HE PULLS BACK THE CURTAIN AND RUNS INSIDE.

**BRIANNA:**

(FRUSTRATED ROAR) Idiot!

FX. SHE PULLS BACK THE CURTAIN AND CHASES AFTER HIM. WE CROSS TO INSIDE.

**76. ONSTAGE.**

FX: MARC RUNNING, BRIANNA RIGHT BEHIND HIM.

**BRIANNA:**

Wait for me, idiot. There's no point in going that way!

**MARC:**

I knew you'd come. Now, let's get the exit open. Why aren't they just--?

FX. HE COLLIDES WITH A FORCEFIELD, A PULSING SOUND. THEY STOP RUNNING.

**MARC:**

It's some kind of invisible wall. Like the ice house...

**BRIANNA:**

Part of the Spae wife's powers, I tried to tell you. Backstage. It's the only way to get people out. (SHOUTING) Everyone! Listen! This way!

FX. THE SHUFFLING GAIT FROM ONE OF THE DEAD SOULS.

**MARC:**

Ah! Oh... One of the dead things... Hello, my poor friend, would you mind stepping back a little?

**ARMSTRONG:**

(GROANING AS HE'S WALKING, ZOMBIEFIED) Feed... have to feed...

**BRIANNA:** (SLIGHTLY OFF)

Don't let him touch you, Marc...

**MARC:**

(TO HIMSELF) Easier said than... (SUDDEN REALISATION) Wait. These juggling balls!

FX: HE PULLS THE BALLS FROM HIS POCKET.

**MARC:**

(GRUNTING AS HE THROWS.)

**ARMSTRONG:**

(MAKES A SOUND OF DISPLEASURE AS HE'S HIT IN THE FACE.)

**MARC:**

There you go, catch that! (MORE GRUNTING AND THROWING SOUNDS) And that! And again!

FX: THE DEAD SOUL STAGGERS AWAY. GRUNTS RECEDE.

**BRIANNA:** (SLIGHTLY OFF)  
This way, everyone, follow us!

FX: MARC RUNS OVER, LOTS OF PEOPLE FLEEING AS DIRECTED.

**MARC:**  
Did you see that? I got the hang of the juggling balls in the end. Knew I would.

**BRIANNA:**  
(DEADPAN) You'll make a wonderful clown. Now, come on!

FX. WE CROSS TO OUTSIDE.

**77. THE CARNIVAL. OUTSIDE.**

FX: PANDEMONIUM. PEOPLE ARE RUNNING ABOUT, SCREAMING, THE SAWING NOISE IS CUTTING THROUGH EVERYTHING. THE SPAE WIFE'S DEAD SOULS ARE GRABBING PEOPLE, TRYING TO DRAG THEM OFF.

**AUDIENCE WILDTRACK:**  
(SCREAMING AND PANIC)

**DEAD SOULS WILDTRACK:**  
(GRUNTING, SIGHING, GROWLING)

FX. TEGAN, SHANNON AND A WEAKENED DOCTOR ARE MAKING THEIR WAY THROUGH THE CROWDS.

**TEGAN:**  
Doctor, where's the TARDIS?

**DOCTOR:**  
(WEAK, PAINED) In one of the trailers, I think. The Spae Wife's been trying to force me to give it up. She knows I'm free now. It won't be long before –

FX: A WHIP CRACK.

**SHANNON**  
Oh no...

**NYSSA:**  
Hello, Doctor.

**DOCTOR:**  
Nyssa. You look different.

**NYSSA:**  
The Spae Wife has shown me what I can be.

**DOCTOR:**  
This isn't you, Nyssa. Remember who you are. Who you were before she got inside your head.

**NYSSA:**  
What has knowing you ever brought me? Pain? Loss? At least now I have somewhere to belong.

**TEGAN:**  
Why are you saying this? You do have somewhere to belong. With us. The Doctor, me, Marc. In the TARDIS. Together. That's who you really are.

**NYSSA:**

No, I'm... I'm... (SO DESPERATE, A SMALL VOICE) Help me!

**TEGAN:**

Nyssa, come here.

**NYSSA:**

(SNAPPING OUT OF IT PARTIALLY) No. NO! Get back...

FX: WHIP CRACK.

**DOCTOR:**

Careful Tegan!

**TEGAN:**

(STARTLED) Ah! Nyssa, you need help.

**NYSSA:**

Give me the Doctor!

**TEGAN:**

Shannon, get the Doctor away. I'll deal with Nyssa.

**SHANNON:**

Right you are. Come on, Doctor, lean on me. And be quick about it.

FX. SHE DRAGS THE DOCTOR AWAY.

**DOCTOR:** (MOVING OFF)

Be careful Tegan!

**NYSSA:**

You're going to be sorry you did that...

MUSIC: SEGUE.

**78. ANOTHER PART OF THE CARNIVAL.**

FX: SHANNON LEADING THE DOCTOR AWAY.

**DOCTOR:**

We need to find the Spae Wife. Stop her and we stop everything.

FX: BUILDING COMMOTION. SHOUTING. THE SOUNDS OF A MASS OF PEOPLE HURRYING.

**MARC:** (MOVING IN)

This way, come on, hurry. They're right behind us!

FX: THEY SPOT ONE ANOTHER.

**MARC:**

Doctor!

**DOCTOR:**

Marc. Why are you dressed like that?

**MARC:**

I was a clown. A terrible one.

**DOCTOR:**

It's quite the skill. What's happening?

**BRIANNA:**

The Spae Wife sent her dead souls after the audience. We're helping them escape.

**DOCTOR:**

Very noble. Now if we can – look out!

FX: THE DEAD SOULS HAVE APPEARED BEHIND THE HURRYING AUDIENCE.

**DEAD SOUL WILDTRACK:**

(MOANS AND GROANS)

**ARMSTRONG:**

Feed... feed...

**BRIANNA:**

Keep away from it...

**DOCTOR:**

They'll be channeling the Spae Wife's powers, they're touch would allow her to feed.



**SHANNON:**

Armstrong? Armstrong, is that you? What's happened to you?

**BRIANNA:**

You know him? That dead soul?

**SHANNON:**

He's my boyfriend. He's... (STUNNED) Come on, Armstrong, stop your daftness. Come on...

**DOCTOR:**

Shannon, please... you're letting him get too close.

**BRIANNA:**

You can't bring them back. Once they're like that, they're like that forever.

**SHANNON:**

No. I don't believe you. Come on Armstrong, remember me? Shannon?

**ARMSTRONG:**

Feed... feed... (CONFUSION) Shannon?

**SHANNON:**

That's right. Talk to me. I came to rescue you.

**ARMSTRONG:**

You came to rescue... me?

**DOCTOR:**

It's actually working, you're breaking through his conditioning.

**SHANNON:**

Come on, Armstrong, say you remember me... please...

FX: THE SAWING NOISE RAMPS UP AGAIN.

**ARMSTRONG:**

(SCREAMS)

**DOCTOR:**

The Spae Wife is weakening but she's ramping up what power she has left. Now's our chance, we have to find her.

**MARC:**

Come on, Shannon.

**SHANNON:**

You go. I'm staying here. With him..

MUSIC: SEGUE.

**79. BEHIND THE TRAILERS.**

FX: NYSSA CRACKS HER WHIP.

**TEGAN:**

Nyssa, stop this...

**NYSSA:**

Stop what, Tegan? The Spae Wife didn't just make me like this. She gave me the choice.

FX: SHE CRACKS HER WHIP AGAIN.

**TEGAN:**

This isn't the friend I know.

**NYSSA:**

I'm not your friend any more. I belong here.

**TEGAN:**

That's the Spae Wife talking. She's made you think like this.

**NYSSA:**

I'll give you a choice, Tegan. (SARCASTICALLY) Since you were such a good friend to me, as you claim.

**TEGAN:**

What?

**NYSSA:**

Walk away now. And I won't hurt you.

**TEGAN:**

And if I don't?

**NYSSA:**

Stay and take the consequences. So much anger in you, so little self-worth. The Spae Wife would feast on you...

**TEGAN:**

Anger and no self-esteem? Is that how you really see me? How could you say that?

**NYSSA:**

The truth hurts, doesn't it, Tegan?

**TEGAN:**

I don't know if it's the truth or not. But to hear you saying it, my best friend, that hurts. A lot.

**NYSSA:**

(LAUGHS)

**TEGAN:**

The Nyssa I know – the REAL Nyssa – would never say anything like that to me.

FX: THAT SAWING AGAIN. THIS TIME WAVERING.

**NYSSA:**

No... no...

**TEGAN:**

Listen to me, Nyssa. You're kind. You're my friend. You wouldn't do this...

FX: THAT SAWING, GOING HAYWIRE THIS TIME.

**NYSSA:**

Don't, I...

**TEGAN:**

Nyssa. Listen to me. I know you can hear me. Be strong. Push her out. You can do it.

**NYSSA:**

I'm not strong enough...

**TEGAN:**

(ONE LAST PUSH) Alright, if you won't do it for yourself, do it for me. If you stay here, like this, what am I going to do? How am I going to get along? I'll have lost my best friend. But you don't care, do you? Selfish Nyssa, not bothering what happens to me. Yeah, you just leave me. Go on. See if I care.

**NYSSA:**

Tegan, no!

**TEGAN:**

I've had enough. Do what you want. I'm going.

**NYSSA:**

No!

FX: THE SAWING PEAKS THEN DISSIPATES. NOTHING.

**TEGAN:**

Nyssa?

**NYSSA:**

Tegan? What... what's happening? Why am I...?

FX: THEY EMBRACE.

**TEGAN:**

Never mind that now! I thought we'd lost you.

**NYSSA:**

(SOBBING) I was there, all the time. It was like I was stuck in the back of this deep, dark cave. I kept trying to run to the front, get out, but I couldn't. Something was stopping me.

**TEGAN:**

I know. I know exactly how you feel.

**NYSSA:**

Thank you, Tegan. Thank you for bringing me back.

**TEGAN:**

What are friends for? Now, let's find the others.

MUSIC: SEGUE.

**80. THE SPAE WIFE'S TRAILER.**

FX: THE DOOR OPENS. DOCTOR, BRIANNA AND MARC ENTER.

**DOCTOR:**

Well, she's certainly made the place her own.

**MARC:**

It's like a spider's web.

**DOCTOR:**

A nest. That's what the Corri needs.

**BRIANNA:**

Who's the Corri?

**DOCTOR:**

What you call the Spae Wife. Where did that name come from, incidentally?

**BRIANNA:**

One of our Scottish carnival friends. When this thing happened to Roisin he called her the Spae Wife. Said it was something to do with witches from the Islands. It stuck. He isn't here any more, though.

**DOCTOR:**

No. Quite. The Corri has a voracious appetite. How did this happen, Brianna?

**BRIANNA:**

I told Marc. Something crashed from the heavens one night. We went to investigate. Roisin got there first, found a... well, that creature. It seemed to be injured, or dying. (SIGH) She should have left it alone.

**DOCTOR:**

But she didn't.

**BRIANNA:**

No. She was always good hearted. Couldn't stand to see anything in pain. So she brought it to the carnival. Tried to nurse it back to health. And this is how it repaid her.

**MARC:**

Do you know what it is, Doctor?

**DOCTOR:**

Yes. The Corri are a race of nomadic parasites. They travel the universe looking for other life forms to latch on to. They have no emotions of their own so have to plunder the emotions of others. That's what sustains them. They find a host to bond with. And through that bond, exert influence over others. Like this one did with Roisin.

**MARC:**

Like mind control?

**DOCTOR:**

Exactly that. Drawing them in to its web. Literally, in the case of this trailer.

**MARC:**

And drain the life out its victims.

**DOCTOR:**

Over time, yes. But not straight away. She can't take too much emotion at one time. Just sips at the well, rarely drains it.

**BRIANNA:**

And can this link be broken? Can I get Roisin back?

**DOCTOR:**

Well, it's – ah.

**FX: THE DOOR OPENS. THE SPAE WIFE ENTERS.**

**THE SPAE WIFE:**

Please Doctor, continue.

**DOCTOR:**

I thought you'd come back here eventually.

**THE SPAE WIFE:**

And you've left yourself open to me. Your mind, your emotions are for the taking, Time Lord. You're not even wearing your blindfold.

**DOCTOR:**

I'm giving you one last chance. Leave this woman and let me help you. Let me find you somewhere, a planet, where you can live. Where you don't have to feast on others.

**THE SPAE WIFE:**

Uninhabited, I suppose.

**DOCTOR:**

You could find other ways to survive. Let me help you.

**THE SPAE WIFE:**

And what kind of life would that be, Doctor? A life without joy, anger, fear? It would be a living hell. But a Time Lord and a time machine...

FX: THE SPAE WIFE BEGINS TO FEED. ON DOCTOR. SAW MUSIC SOUND.

**DOCTOR:**

No, no! (SCREAMS)

**THE SPAE WIFE:**

All those lives, those memories. Those hopes, dreams, victories and defeats. The guilt and shame you carry for the lives you lost. All of it mine now, immortality through your emotions. I can feast on them forever...

**MARC:**

Brianna, you've seen this before, what can we do to stop it?

**BRIANNA:**

There's nothing, there's – wait. What did the Doctor say? It can't take too much emotion. Well try this. (LOUD) Hey, Roisin. I know you're in there! It's me, the woman who loves you... Your wife...

**THE SPAE WIFE:**

(QUIET, CONFUSION) Wife?

**BRIANNA:**

The churches wouldn't do it, would they? So we bound our wrists with dandelion flowers and jumped the brooms. The carnival as our congregation.

**THE SPAE WIFE:**

Dandelions...

**BRIANNA:**

The party that lasted all night. Music in the air like molten sugar.

**THE SPAE WIFE:**

Brianna?

**BRIANNA:**

I'm here. And I love you and I've let this thing have its own way for too long. So pucker up...



**MARC:**

You're going to kiss that thing?

**BRIANNA:**

I'm going to kiss my wife. Because... I love you, Roisin. So much.

FX: BRIANNA KISSES ROISIN/THE SPAE WIFE/ THE CORRI.

**THE SPAE WIFE:**

(SCREAMS)

FX: THE SCREAM REVERBERATES OVER THE WHOLE OF THE CARNIVAL. WE USE IT TO CROSS BACK TO SHANNON AND ARMSTRONG.

**81. ANOTHER PART OF THE CARNIVAL.**

**ARMSTRONG:**

Shannon...

FX: THE SPAE WIFE'S SCREAM HITS.

**ARMSTRONG:**

(SCREAMS)

**SHANNON:**

Armstrong? Armstrong?

**ARMSTRONG:**

Shannon? What... what happened? Where am I? What's –

**SHANNON:**

Oh, come here, you idiot, give us a hug..

FX. THE SCREAM CONTINUES TO ECHO AND WE CROSS BACK TO THE SPAE WIFE'S TRAILER.

**82. THE SPAE WIFE'S TRAILER.**

FX: THE SCREAM BUILDS THEN FADES AWAY. MARC RUSHES TO THE DOCTOR.

**MARC:**

Doctor... are you alright?

**DOCTOR:**

Bit of a headache, but considerably better than I expected to be.

**MARC:**

What's happened to Brianna? And the... Spae Wife? Look!

FX: THE SOUND OF THE CORRI CURLING UP AND DYING, LIKE CRINKLING OLD LEAVES BEING SCRUNCHEd UP. THE OPPOSITE OF THE WET SOUNDS IT MADE WHEN IT WAS ALIVE.

**DOCTOR:**

It's dead. Look, curled up, shrivelled. Its tentacles lifeless.

**MARC:**

And no longer holding Roisin. Is she...?

**DOCTOR:**

(BENDING DOWN GETTING CLOSE TO BRIANNA AND ROISIN) Brianna...

**BRIANNA:**

(GROGGILY) Doctor...? (THEN AWAKE) Roisin, where's -

**ROISIN:**

(GROANING) What? Where am I?

**BRIANNA:**

Roisin...!

FX: THEY EMBRACE. THEY CRY.

**DOCTOR:**

Too much emotion. The Corri couldn't bear it. Something so pure, so heartfelt. Feeding back upon itself. Destroying itself. Drowning in it.

FX: THE DOOR OPENS. NYSSA AND TEGAN RUSH IN.

**NYSSA:**

Doctor!

**TEGAN:**

Marc!

**DOCTOR:**

Nyssa! Good to see you back to your old self. And you Tegan.

**BRIANNA & ROISIN:**

(JOYFUL SOUNDS)

**DOCTOR:**

(SLIGHTLY EMBARRASSED) Now, I think we give these two some privacy. They have a lot of catching up to do.

MUSIC: SEGUE.

**83. THE CARINVAL. DAYTIME.**

FX: THE NEXT DAY. BIRDSONG, A BREEZE RUFFLING THE TREES, ETC.  
THE SOUND OF SOMETHING HEAVY BEING LIFTED.

**DOCTOR:**

Ah, there she is. My TARDIS. Safe and sound. Have they treated you well, old girl?

**TEGAN:**

I swear he thinks more of that thing than he does of us.

**MARC:**

It is a miraculous little box.

**NYSSA:**

And a welcome sight, I for one can't wait to leave here.

**DOCTOR:**

Soon, I promise. But first - (CALLS) Brianna! One moment!  
(DASHES OFF)

FX: HE RUNS OVER TO HER.

**NYSSA:**

I'm sorry for how I behaved towards you, Tegan. It was the Spae Wife. I hope you realise that. I would never have said -

**TEGAN:**

You don't have to apologise, Nyssa. Not to me of all people. I know what it's like to have your body and mind taken over. It's... (SHE SIGHS) Onwards and upwards, as DOCTOR would say.

FX: WE CROSS TO THE DOCTOR, BRIANNA AND ROISIN.

**DOCTOR:**

Brianna. Roisin. Good to see you up on your feet already.

**BRIANNA:**

Thank you, Doctor. For everything. I'm only sorry that I didn't do this sooner. All the lives that could have been saved...

**DOCTOR:**

Don't blame yourself. You didn't know. You did the best you could under terrible circumstances.

**BRIANNA:**

Thank you. For understanding. For not hating me for what I did.

**DOCTOR:**

I think there's been too much hate around here recently. And fear and... now it's time to be happy, don't you think?

**BRIANNA:**

I'll try. We'll try.

**DOCTOR:**

What will you do now?

**ROISIN:**

We started this carnival to bring joy into people's lives. There isn't much joy around in Ireland at the moment.

**DOCTOR:**

Just keep doing what you're doing. I'm sure you'll get there. In fact... (CALLING) Shannon, Armstrong, come here a moment.

**SHANNON:**

Yes, Doctor?

**DOCTOR:**

I don't know if you've all been properly introduced. Brianna and Roisin, this is Shannon and Armstrong. They want to run away from their dull lives, see a bit of the world. Have some adventure. Bring a little joy. (BEAT, THINKING ABOUT HIMSELF, SMILES) And, well... Doesn't that just sound like the beginning of a very good idea?

MUSIC: CRASH IN TITLES.